

IN THIS ISSUE:—Master Lesson on Chopin's "Military Polonaise," by Sigismund Stojowski

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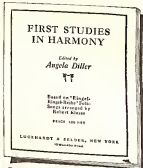
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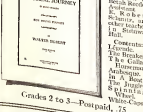
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THE ETUDE

FEBRUARY, 1926

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A Golconda of Melody

IF ANY one were to ask us which of the great masters gave forth the greatest number of beautiful melodies we would probably be prompted to say at once Chopin—and this in full consciousness of the attack we would receive from the devotees of Bach, Mozart and Wagner. Chopin is a veritable golconda of marvelous melodies.

More than this, the product of the Polish master is unique, in that his works present a uniformity of beauty hardly equalled by any other composer. By this we mean, that, taking Chopin's works as a whole, there are very few which could be dispensed with. This cannot be said of all masters. Like Homer, alas! they nodded only too often.

Chopin seemed to have his genius unceasingly attuned to higher spiritual forces. The spontaneity of his melodies and his harmonies have been the glory of all music lovers for nearly a century. At times he speaks with the ethereal whispers of the berceuse, and then he roars with the tempestuous volume of the scherzas. Now, there is the fiery brilliancy of ballades, and then there is the delicate, dreamy rhythm of the mazurkas.

With the exception of his Polish songs and some ten other works, his entire output was focused upon the piano. He is preeminently the composer of the piano. No other master gave his heart and his soul so completely to the instrument, and none seemed to treat it so intimately.

Too Old!

EVERY now and then THE ETUDE receives a letter from some venerable reader of, let us say, twenty or twenty-one summers, asking the question,

"Am I too old to do anything in music?"

Of course the question is one which never can be competently answered by correspondence, as so very much must always depend upon the industry and native ability of the individual making the inquiry. On the whole, however, age in itself is never a barrier to musical success, providing the ambitious student has the other success ingredients, which are numerous and varied.

After a lapse of years we have just heard again Verdi's *Falstaff*, given with that incomparable finesse which one expects from the Metropolitan Opera Company of New York. We challenge any young musician in the full flush of his twenties, thirties or forties to equal in virility and youth this octogenarian masterpiece. The entire work, from beginning to end, is a musical miracle of sprightliness, romance, poise and piquant humor. There is no vestige of senility.

Therefore, our answer to the question is, Go hear Verdi's *Falstaff*, and then tell yourself that you have sixty years in which to try to equal its inimitable springtime.

Many teachers who were unknown at fifty have become famous at seventy. You are never too old until you admit that you are.

In these days the wise people keep on growing and growing until the final curtain. Grandma's bobbed hair and knee-length skirts are the answer of the times to "Am I too old?"

Twenty-five years ago men at the age of fifty thought it time to "retire" and, in full possession of their senses, sentenced themselves to a term of profitless idleness which usually cut their lives short by many years. Now we re-tire after the manner made familiar by the Fisk Automobile Tire advertisements. We "Re-tire" by putting new rubber on all four wheels and getting ready for an entirely new journey. There is a great lesson in this for all musicians in middle life.

Too old! Pshaw! You are just beginning at fifty to retire for the most interesting joy-ride of your life.

It is never too old to try.

Perfect Bliss

MUSIC teaching is work—hard work—very hard work!

Many young people enter the profession with the idea that, if they work in music, all the rest of their lives will be in perfect bliss. Soon they find that life is very much a matter of adjustment to conditions. Some never find this out. Many of the worries, troubles and difficulties of life appear in music teaching precisely as they do in other callings.

There are times when the music teacher's life seems a perfect nightmare rather than Perfect Bliss. At that moment the teacher is given an opportunity to exhibit those traits of character which are all-essential to success and happiness.

If you are overcome with these little enemies of peace and order—the little imps of Fate that churn up continually in the lives of all busy people; if you let their pin pricks make you taciturn, disgruntled, peevish, irritable, don't expect fame or prosperity or happiness.

The rich rewards of life rarely fall upon those who are habitually unpleasant to themselves and to others. Yesterday I heard a workman say to another, "It never pays to quarrel with your meal ticket." My! what a sermon!

A Special Hungarian Issue

The special issues of THE ETUDE, such as this special Chopin issue, often represent years of patient collection of facts and material. We are pleased to announce a special Hungarian issue in April, with many distinguished contributors including Ernő Dohnányi, Yolanda Mero, Mme. Matzenauer and a lesson on Liszt's "Liebesträume" by Mark Hamburger.



Inspiration and Youth

This beautiful pictorial editorial is reproduced by courtesy of the artist, Mrs. Edith Traven Wolf. It is one of three beautiful mural paintings by Mrs. Wolf in Public School Number 30 in Queens, Long Island, N. Y., Thomas H. Sweeney, Principal.

A Life Sentence, Please

FOR YEARS we have been explaining to our readers, gentle and otherwise, that, much as the late Reverend Dr. Haweis would have us believe to the contrary, music has a most direct influence upon morals. As our subscribers know, we do most emphatically believe that music, given in conjunction with character training or ethical discipline, is one of the most precious assets of civilization.

Now we have learned from two men who have spent much time in teaching music to the unfortunates in criminal institutions that very rarely do they ever encounter among the incarcerated a really finely trained instrumentalist. Mr. Albert N. Hoxie, Philadelphia altruist, who conducts the band and supervises the musical work at the Eastern Penitentiary, is responsible for the statement that his instrumentalists have been trained in the institution, where he also supervises the harmony and piano instruction given by Prof. Ernest Hartmann. Mr. Robert Lawrence, for three years song leader at Sing Sing, who believes that some eighty-five per cent. of the prison inmates are more the victims of circumstances than willful wrong-doers, says that during the entire time he was engaged in musical work at the great New York prison, it was impossible to find among the inmates a pianist good enough to play ordinary accompaniments well. The situation was so amusing that one of the inmates addressed a facetious letter to a judge requesting that if a pianist came up for conviction he would "Please give him life."

Who knows but that in the future some of our teachers may advertise

"Study the Piano and Dodge the Hoosgow."

The fact of the matter probably is that anyone who becomes an accomplished instrumentalist is kept so everlastingly busy that he has no time to get into trouble.

The Talisman of Practice

THE TALISMAN of practice is INTEREST.

Without interest, practice is not only likely to be profitless, but it is also likely to become a terrible nervous strain—terrible, because of the dangerous psychological and physiological consequences.

Dr. W. Hanna Thompson, in his famous and essentially practical book, "Brain and Personality," says:

"If a man expended the same amount of muscular exertion sawing wood which he does edging rocks or wading streams after trout he would faint dead away."

When you are after a twelve-inch trout work ceases to be work and turns to interest.

Padlowski can practice twelve hours a day when he desires, not merely because of his physical strength—as that ordinary drilling at the keyboard would exhaust a Sandoz—but he endures these long periods of concentrated work because his art interest is so acute and sustained that the work ceases to be work.

When we were very young we had a piano teacher of incredible severity. She had been brought up not on the milk of human kindness but on the wormwood and gall of bitter misfortunes. Poor thing, she had a way of pulling back her hair in a kind of knob-like tourniquet, so that her parchment countenance was drawn tightly over angular facial bones in a fashion that would startle any child. Alas! her conception of music corresponded to her appearance: scrawny, bony, fleshless, bloodless.

Her first step in teaching the incipient editorial was to play the scale of C on the keyboard. She showed us how she did it and we imitated her. Thus, during some six or nine months we played scales without any suggestion of teaching as musical notation, or any thought of melodies or harmonies. This was followed by an explanation of notation, then large doses of unadorned Herz, and, later, pure and unmitigated Bertini—dullest and driest of technicians.

Thus, by carefully avoiding anything suggesting musical interest, she assured us that we were on the way to musical salvation. At the end of a year we detested the piano so thoroughly

that we frequently wondered whether there might not be some means by fire or flood of destroying the instrument.

Then we got a human teacher. A man with a twinkle in his eye, who saw life as a fascinating experience. Gradually he brought us back to normal and showed us that music was one of the most interesting things in existence.

Make Your Music Interesting or You Will Never Make a Musician.

The Music Spot

THAT THERE is a section of the human brain devoted specifically to music is widely known. Some little derangement of the brain may so alter the capacity of the individual to comprehend music as to destroy his musical future.

Dr. W. Hanna Thompson, in his remarkable book, "Brain and Personality," says, "A trained musician may be entranced at one time listening to a symphony of Beethoven; but in a few hours, though still able to hear it, he may be wholly unable to recognize it as music."

Is it not easy to conclude from this that there is to be expected a great lack of uniformity in the powers of musical perception in different individuals? This is, of course, confirmed by the experience of all teachers.

Although there is this lack of uniformity of musical perception, we are also told that the musical sense, like all others, can be trained and developed by experience and drill. Therefore, if a pupil does not seem to show pronounced musical ability at the start, the teacher should not despair. We have known some remarkable instances of development. Pupils who seemed at first what might be called "musically dumb" have blossomed forth after some years of honest work in a way which has been a gratification to the performer, the teacher, and to the parent.

Very little musical effort is ever really wasted. It proves an asset when least expected.

Travel and Music

WE HAVE often wondered why many artists who are continually traveling on tours from city to city show so little of the alleged advantages of travel. Travel is supposed to be broadening, and it may be if conducted for that purpose.

Traveling salesmen, with their minds bent on commissions and orders, only rarely profit by their opportunities. Travel seems to make them alert and responsive and capable of deciding the railroad guides, but at the same time appears to give far too busy and too intent upon making the necessary profitable reports.

We know of one famous musician, however, who made every country and every city a study as he toured around the world. He bought small libraries of books as he went, and by the habit of genial inquiry informed himself, insofar as his time permitted, of the geography, the geology, the anthropology, the sociology, the art, the industries, the history and the politics of the countries he visited. Such education, secured through long travel, naturally resulted in ripe and broad erudition and culture. The man was John Philip Sousa.

Progress Every Minute

"Why does not the curtain rise?" asked the King at the theatre.

"Because, Your Majesty," replied the Lord Chancellor, "because the Queen has not finished shaving." And forsooth, female parts upon the stage were taken by young men—female impersonators.

When real women went upon the boards in London, in 1639, society was shocked by the terrible immorality of the thing. A minute. The music that was considered insufferable twenty-five years ago is hailed to-day as the basis of a new art.

Chopin

A Eulogy upon the Greatest of Polish Musicians

By the Greatest of Living Poets

IGNACE JAN PADEREWSKI

Pianist, Composer, Statesman, Philanthropist

"The Etude" presents herewith a remarkable address given by Mr. Paderewski at the opening of the Chopin Centenary Celebrations in Lemberg. We are likewise indebted to Mr. H. B. Schaul, the owner of the copyright upon this exceptionally

WE ARE here to honor the memory of one of Poland's greatest sons.

Lately, in Cracow, on a luminous and unforgettable day of July, we paid homage to those valiant forefathers by whom our country was upbuilt; today we bring thank-offerings of love and reverence to him by whom it was enriched and marvellously beautified. We do this not only in remembrance of a dear past, not only in justifiable and conscious pride of race, not only because our bosoms are still quick with sparks of that inextinguishable faith which was, and always will be, the mildest part of ancestor worship, but because we are deeply convinced that we shall go forth from these solemnities strengthened in spirit, re-inspired of heart.

And we are in sore need of strengthening, of re-inspiration.

Blow after blow has fallen upon our stricken race, thunderbolt after thunderbolt; our whole shattered country quivers, not with fear but with dismay. New forms of life, which had to come, which were bound to come, have waked among us on a night of dreadful dreams. The same wind that blew to us a handful of blessed grain has overwhelmed us in a cloud of chaff and afflictions; the clear flame kindled by hope of Universal Justice has reached us fouled by dark and blackening smoke; the light breath of Freedom has been borne towards us on choking, deadly waves of poisoned air.

Poland Forever

OUR hearts are dismayed, our minds disordered. We are being taught respect for all that is another's contempt for all that is our own. We are hindered to love all men, even fratricides, and yet to hate our own fathers and brothers should they think otherwise, albeit no less warmly, than ourselves. Our new teachers are stripping us of the last shred of racial instinct, yielding the past in prey to an indefinite future, thrusting the heritage of generations into the clutches of that chaotic ogre whose monstrous form may loom at any moment above the abyss of time. The immortal sanctuary of our race, proof until now against the steadiest foe, is being assailed by brothers who hater at the walls, meaning to use our scattered stones for the building of new structures—as if these poverty-stricken architects were unable to afford material of their own! The white-winged, undefiled, most holy symbol of our nation is being attacked by croaking rooks and ravens; strange, ill-omened birds of night circle around her, screeching; even her own demoted eaglets deride her.

"Away with Poland!" they cry, "Long live Humanity!"—as if Humanity could live by the death of nations!

In such moments of distraction and turmoil we turn towards the past and wonder anxiously: is all that was worth nothing, then, bad condemnation and contempt? Are only that which is, and that which may be, worthy of regard and faith?

The answer is not hard to find.

Here, at this very moment, there rises amid us, above us, the radiant spirit of one who Was. What light, what valor, what energy were in him!—what strength of endeavor he showed in the midst of suffering! Through trouble and affliction, through heartache, through creative pain, he marked to his country's glory the burning trace of his existence. For a lone light he found on the plains of peace, he assured the victory of Polish thought.

Blessed be the past, the great, the sacred past which brought him forth!

A belief has been widely spread that Art is cosmopolitan. This, in common with many other widely spread beliefs, is mere prejudice. That which is the outcome of man's pure reason, Science only, knows

beautiful and able appreciation. The address is also published in booklet form (Copyright 1911) and may be obtained from Mr. Schaul at Jordan Hall, New York City, upon receipt of fifty cents. The Etology is one of the most beautiful in



IGNACE JAN PADEREWSKI

nothing of national boundaries. Art, even Philosophy, in common with all that springs from the depths of the human soul and is the outcome of a union between reason and emotion, bears the inevitable stamp of race, the hallmark of nationality. If Music be the most accessible of all the Arts, it is not because she is cosmopolitan, but because she is of her very nature cosmic. Music is the only Art that actually lives. Her elements, vibrations, pulsations are the elements of Life itself. Wherever Life is she is also, steadily, inaudibly, unrecognized, yet mighty. She is mingled with the flow of rushing waters, with the breath of the wind, with the murmur of forests; she lives in the earth's seismic heavings, in the mighty motion of the planets in the hidden conflicts of inflexible atoms; she is in all that lights, in all the colors that dazzle or soothe our eyes; she is in the blood of our arteries, in every pain, passion, ecstasy that shakes our hearts. She is everywhere, soaring beyond and above the range of human speech into unearthly spheres of divine emotion.

The energy of the universe knows no respite, it resounds unceasingly through Time and Space; its manifestations, rhythm, by the law of God, keep order in all worlds, maintain the cosmic harmony. God's melodies flow on unbroken across starry spaces, along Milky Ways, amid worlds beyond worlds, through solaces human and superhuman, creating that wondrous and eternal unity, the Harmony of universal Being. Peoples and nations arise, worlds, stars, sons, that they may give forth tone and sound; when silence falls upon them, then Life ceases also. Everything utters music, sings, speaks, yet always in its own voice, using its own gesture, according to its own particular language. The soul of a nation, too, speaks, sings, utters music—but how?

Chopin best of all can tell us.

Human Music

HUMAN music is but a fragment of eternal music. Its forms, created by the mind and hand of man, are subject to frequent transformations. Times change, peoples change, thought and feeling take new shapes, men on fresh garments. Sons bow their heads unwillingly to that which moved and enraptured their fathers. Every new generation in its hour of dawn, filled with the dreams of youth, with thirst, intoxication and enthusiasm, thinks itself called upon to sweep humanity towards hitherto unmeasured, believes itself an appointed pathfinder, a thinker of thoughts, a doer of deeds greater

than any of those which came before. Every new generation desires beauty, but a beauty all its own. In this spirit are begotten works of art which come to life, as it were, to serve the needs of the moment, and which some times endure a shorter space of time than their creators. Others, longer lived, bear the stamp not merely of one generation, but of a whole period, whose lights and ideals they still reveal after long years. But there are works of yet another order, strong with undying youth, luminous with unchanging truth, in which there speaks the voice of every generation, the voice of a whole race, the voice of the very earth which brought them forth.

No nation in the world has reason to pride itself on greater wealth of mood and sentiment, on emotions more delicately tuned than ours. The hand of God strong and the harp of our race with chords tender, mysterious, mighty and compelling. Yearning, multicolored, grave, manhood, tragic and old age, light-hearted, joyful youth; love's enfolding softness, action's vigor, valiant and chivalrous strength—all these are ours, swept together by a wave of lyric inspiration.

Here may be found, perhaps, the secret of a certain enveloping charm that is ours; here, too, may be our greatest demerit. Change follows change in us almost without transition; we pass from blissful rapture to sobbing weep; a single step divides our sublimest ecstasies from our deepest, most agonizing despondencies. We see proof of this in every domain of our national life; we see it in our political experiences, in our internal developments, in our creative work, in our daily troubles, in our social intercourse, in all our personal affairs. It is palpable everywhere. Maybe this is only an inherent quality of ours; yet we must come to compare ourselves with other happier and more satisfied races, it strikes us rather as being a pathological condition; if that be so, it is one which we might specify, perhaps, as *lubra nationalis* Arithmia.

This Arithmia would serve to explain the instability, the lack of perseverance with which we are generally credited; we might there find the source of our, alas, undeniable incapacity for disciplined collective action; therein, doubtless, lies some of the tragedy of our ill-fated annals.

Not one of those great beings to whom Providence entrusted the revelation of the Polish soul was able to give such strong expression as Chopin gave to this Arithmia. Being poets, they were hampered by limiting precision of thought, by the strictness of words; no language can express everything, not even ours, for all its wealth and beauty. But Chopin was a musician; and music alone, perhaps alone his music, could reveal the fluidity of our feelings, their frequent overflows towards infinity, their heroic exonerations, their frenzied ecstasies which lightly face the shattering of rocks, their impatient desponds, in which thought darkens and the very desire of action perishes.

Tempo Rubato

THIS music, tender and temperamental, tranquil and passionate, heart-reaching, potent, overwhelming; this music which eludes metrical discipline, rejects the fetters of rhythmic rule, and refuses submission to the metronome as if it were the yoke of some hated government; this music which we hear, know, and realize that our nation, our land, the whole of Poland, lives, feels, and moves "in Tempo Rubato."

Why should the spirit of our country have expressed itself so clearly in Chopin, above all others? Why should the voice of our race have gushed forth suddenly from his heart, its fountain from depths unknown, gleaming, vital, fertilizing?

We must ask this of Him who alone can open the secret words of Truth, who has never yet told us all, and who perhaps will never tell us. . . .



A Chopin Pilgrimage in the Mediterranean

BY JULIA E. SCHELLING

Miss Julia E. Schelling was born in Covington, Kentucky. Like her two brothers, Felix E. Schelling, Ph.D., of the University of Pennsylvania, noted for Shakespearean research, and Ernest Schelling, the composer and pianist, she was educated in music at an early age, first with her father and later

with Lavitzky and Joseffy. She also studied organ with Samuel Strang, a pupil of Guitman. For years Miss Schelling lectured with great success, through the north-west, upon Wagnerian Opera and other musical subjects. Miss Schelling has made over thirty journeys to the shrines of great musi-

cians. The article presented herewith is an example of her love for a closer view of "seats of the mighty" and recounts certain incidents in Chopin's life not generally known. The close observation which discovered these makes the article unique in its unusual interest and value.

"MY LIFE," wrote Chopin, "consists of an episode without a beginning, and with a sad end."

This little story is a fragment of that episode, having its beginning and end on the mysterious island of Majorca off the coast of Spain. It was never intended for publication.

My pilgrimage to the shrine of Chopin disclosed to me some unknown facts about his sojourn there; and I am giving them to you as the kind-hearted people on the island and an old monk at the Monastery of Valdemosa gave them to me.

The splendor of an almost tropical sunset was spreading its glow over land and sea when, with passengers comfortably fastened upon the deck, our tiny steamer pulled away from the sea-wall of Barcelona, over the Mediterranean, to the Balearic Islands.

The total population of eleven of these islands, in 1909, was one hundred and seventy-one people; and all were inhabited, even the dread island of Cabrera, a place of banishment from which no exile returns. The islands Majorca and Minorca, from the Latin Major and Minor, were inhabited by savages until the Carthaginians, Moors, Romans, French and Spaniards in succession claimed them.

My destination was Palma on the island of Majorca. It is only one hundred and thirty-five miles from Barcelona; but the boats are small, and the sun was rising next day when we landed.

Ramparts, dark and gloomy, surrounded the city on all sides except the port, where they were demolished in 1672. The ancient castle of Bellver towers far above palaces, churches, medieval prisons, and a wealth of wonderful ruins. The people look as primitive as the fortress and are dressed in costumes almost as old.

Chopin's Pilgrimage to Majorca

It was such a picture as this which must have lured Chopin to these islands seeking health.

In November, 1838, accompanied by George Sand (Madame Dudevant), her two children and a maid, he reached the island by sailing vessel, after a tempestuous voyage. Exhausted, they at last found a charming villa in a grove of olives. George Sand wrote, "We could

find no small larks, beds were bad, food worse"; and, to add to these discomforts, the Customs Officials held Chopin's precious piano, demanding seven hundred francs (about one hundred and forty dollars) duty to let it enter the island. Later they reduced the amount of duty to four hundred francs.

We are told that Chopin borrowed money to take this trip. Before leaving Paris, Chopin had sketched several of the Preludes and had offered them to the piano manufacturer and publisher, Pleyel. He asked two thousand francs for them; but the necessity for this trip to sunny Spain and the immediate need for money arising, he arranged for an advance of five hundred francs, the

balance to be paid upon the delivery of the manuscript. This remarkable series of compositions, which cost the publisher only five hundred dollars, has in itself produced a financial return that can hardly be measured by figures. Thousands and thousands of copies are sold every year. More than that, those exquisite Preludes have been a ceaseless source of inspiration to the entire world of music for three quarters of a century. And the petty customs officials at little Palma held Chopin's piano, demanding seven hundred francs duty!

The piano was a Pleyel; let us hope that the wealthy firm in Paris advanced this piano with the five hundred francs asked by Chopin. Grove's Dictionary of Music states that Chopin's piano was sold from November 1838 till February 1839. Information obtained on the islands places the time of detention at two or three weeks. It is probable that the piano was held for a longer time at the port and delivered to him at Valdemosa, his second resting place on the island. I found the people of Majorca reluctant to discuss Chopin's sojourn there! The beauty of the islands delighted Chopin. Settled in a charming villa far from the excitement of Paris, everything was for a time, *colore de rose* with the party; but the rainy season set in and Chopin's illness increased to such an extent that the landlord insisted on their leaving and paying for the process of disinfecting the villa. So little attention is paid to sanitation on these primitive islands that I believe that the immigration was not for sanitation, but as a rite or spell to ward off the "Evil Eye" so dreaded by superstitious Spaniards even to-day. From the first, Chopin's little party was suspected of witchcraft. The crude Balearic singer (man who fought with stones cast from slings), noted from the time of the Carthaginians for their great strength, looked askance at the frail young foreigner with his strange following. Chopin was twenty-eight years old, George Sand thirty-four, her children fifteen and sixteen. Schopenhauer described her mother's unconventional nature, but not her genius.

Driven from their temporary home, without a roof to cover their heads, misunderstood by the hostile and inhospitable islanders, in a damp climate, at the coldest season of the year, those super-normal refugees could think of no other haven but the church. Accordingly,



JULIA E. SCHELLING

The Present-Day Significance of Chopin

An Interview with the Eminent Virtuoso Pianist

HAROLD BAUER

Mr. Harold Bauer was born in London, April 28th, 1873. His introduction to music came through his father, who was a violinist. Later he studied with Adolf Pollitzer, the noted London teacher. His first appearance as a violinist was in 1883. Thereafter he made many successful tours of England, as a violinist for nine years.

In 1892, he went to Paris where he studied piano for one year with Paderewski. The following year he made a tour of Russia, during which he appeared as a pianist. Since then he has repeatedly toured Europe as a virtuoso. For many years his home has been in the United States; and he is now a citizen of this country. Mr.

Bauer's playing is famous for its broad human interest, its sympathetic beauty and aesthetic values, as well as musically faithful. He is also distinguished for his remarkable ensemble playing with such artists as Thibaud, Casals and others. He is an eminent type of the modern interpretative artist who with his music is also a man of broad culture.

THE PRESENT significance of Chopin is possibly greater than ever. Certain it is that no other composer of works for the pianoforte can draw as many ardent admirers to pianoforte recitals. The remarkable thing about the compositions of the great Polish-French master is the quality of high musical interest in all of his works. Many masters ascend to great heights in some of their compositions; but these are alternated by periods when Homer has not only nodded but also has fallen quite securely asleep. Chopin seems to be marvelously alive, musically, in every one of his compositions. He is never lazier, never trite, never inconsequential, even in his lightest numbers.

There is to be observed of course an unmistakable development in his genius. He differs somewhat from Mendelssohn or Mozart in this respect. The works of his maturer years reflect the soul growth of a great genius. This evolution is most interesting and something which the astute teacher should point out to the pupil. Some of Chopin's earlier works seem somewhat old-fashioned now. They represent the care and attention to detail which characterize his later works, but are at times more like the compositions of a talented youth than the outpourings of a master mind. But, as I have remarked, they never have the element of the banal.

Take the case of the famous *Nocturne in E flat* which "everybody" plays. It loses nothing because of its popularity; and, even though it is heard thousands of times, it does not seem hackneyed, when it is played by a master pianist. It is peculiarly Chopinesque. No one but Chopin could have written that emotionally delicious melody. There is a tendency to play this composition with a kind of morbid sentimentality. The student hears rumors of the wonders of rubato and his first experiment is often with this composition. He fails to keep up the regular rhythm of the left hand and distorts the right hand melody as he does so. The result is a kind of meaningless jumble which would have horrified Chopin.

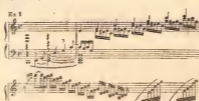


AN IDEALIZED PORTRAIT OF CHOPIN BY DELACROIX

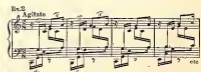
A Little-Observed Manifestation of Chopin's Genius

One of the ways in which Chopin's genius was manifested was in the extremely artistic manner in which he developed ornamental passages that other composers had treated in a purely conventional manner. He gave such passages a real musical significance; and by this I mean that he related them organically to the structure as a whole. In order to appreciate what I mean, one has only to investigate some of the piano compositions of his contemporary players of the Parisian school. They were filled with runs and trills and arpeggios and cadenzas that can only be described as pretences. The pianoforte pieces of Thalberg, of Henri Herz, of Kalkbrenner, with their interminable variations, were often very tiresome and artificial. With Chopin, however, the smallest trill or turn has an inherent artistic relation to the whole. The result is that literally tens of the music of Chopin's ephemeral contemporaries have vanished, and Chopin is as vital to-day as it was when it was written.

As an illustration of the difference in treatment, look at the first of Hummel's Preludes in all major and minor keys. (Op. 67, No. 1.)



"Contrast this with the first of Chopin's Preludes in all major and minor keys.



"This innovation in treatment, which pervades all of Chopin's later works, had far reaching effects. It influenced all of the thinking composers who followed him; and it is impossible for a composer who is in the least stereotyped to get any recognition whatever in this day.

In addition to this, Chopin's harmonic ideas are original and distinct. Even in his earlier works one may find evidences of harmonic treatment no previous composer had ever touched. The observer will also note that all of Chopin's harmonies are exquisitely appropriate. They are just the right thing at the right time and never seem forced or strained, as though the composer were seeking effects rather than the natural expression of his own ideas. It must not be thought however that Chopin was not regarded as an iconoclast in his day. One severe French satirist went so far as to say in comparing him with John Field: 'Where M. Field makes a graceful gesture, M. Chopin makes a hideous grimace.' Indeed, Chopin was treated to far more bitter criticism than that which has greeted Debussy and Ravel in our day.

"Chopin played very little in public. He was a great social favorite and played a great deal in private. For this reason the public was some time in coming to know his works. Indeed some of his finest things were published posthumously. On the other hand, Debussy and Ravel found a world waiting for novelties and innovations. They had little opposition to overcome. Schumann and Liszt recognized Chopin as a great genius immediately; but there were many others, like Mendelssohn, who showed an indifference which must have been discouraging to the master. I am old enough to remember meeting in Paris some very old people who never could com-



GEORGES MATHIAS

Famous pupil and organist of Chopin. This rare portrait was found among the effects of Mr. Ciani, a pupil of Mathias, who recently died at the Presser House.



ADAM MICKIEWICZ

Great Polish Poet whose works inspired many of the Chopin Masterpieces

prebend the success of Chopin. I remember one old gentleman in particular, Eugene Sauzy, one of the violin teachers at the conservatory. He could tolerate the early Chopin; but he said, "I cannot comprehend how he could degenerate after he had written so many charming things which everyone liked." Degenerate? Chopin's whole life was a continual evolution. His works became more powerful and more dramatic with each increasing year.

Such outstanding masterpieces as the *Ballade in F Minor*, the *Scherzo*, *Poisonneuse* and *Poisonneuse in F Sharp Minor*, are the outpouring of a great soul. They seem to me among his finest works. I prefer them to the *Sonatas*. The *Sonatas* to my mind are less sure and less mastery. They are hampered by the form in which music must have felt himself constrained.

"There seems to be a prejudice against a whole recital given over to one composer. There are hardly more than two composers to whom it is safe to devote a whole evening—Beethoven and Chopin. Of the two, there are doubtless far more Chopin recitals than Beethoven recitals. The recital devoted to the works of one composer seems to me however a very logical and beautiful idea. I gave a Schumann recital last year, in New York, and met with unusual favor. The Elkscho Trio gave eight recitals this year devoted to Brahms. Why not devote an entire evening to one master? At the drama and at the opera, the rule is to give one entire evening to one work. Only occasionally is it devoted to two or more works. The novel is far more in demand than collections of short stories. There is likely to be a continuity of thought in one-composer recitals. Chopin's works and Beethoven's works offer great variety in interest; and for this reason they have possibly been the composers most frequently selected for composer recitals.

"In his day Chopin literally revolutionized the resources of technique. As a player it is said that he lacked great force. This may have been due to his weakened physical condition and it may have been due to his quest of extremely delicate effects little known before his time. On the whole Chopin's compositions are played much too fast. The passage work always requires expression; and beyond a certain speed the ear is unable to appreciate properly the value of the individual notes.

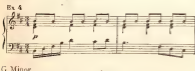
"The study of Chopin is often regarded with insufficient seriousness by students. Possibly this is due to the fact that some seem to regard his works as compositions in a free style. Liberty is thus mistaken for license. This is a great error. Even the smallest of Chopin's works contain the very best that can be found in the equipment of the master interpreter. One of his aims precludes often as much as in as many a protracted symphony.

"Take for example these preludes:

F Minor



B Minor



G Minor



E Minor



Every one of these is a masterpiece and a complete drama in itself.

"The great dramatic powers inherent in each of the smaller Chopin dramas are marks of his intense genius. Like Fortuny, he did not demand a huge canvas to express some tremendous emotion. Once, in San Francisco,

Isadora Duncan and I gave a recital together. We rehearsed for several days. One of the most effective numbers was the *E Major Prelude* of Chopin. When the curtain rose, Miss Duncan was in the center of the stage crouching under a shapless mass of draperies. As the modulations rose to their glorious climax, the gradually rose with them until she stood at full height with her arms uplifted—a wonderful figure of triumph. The effect upon the audience was very great. It gave me a new meaning to the composition, although I had played it innumerable times."

Self Test Questions on Mr. Bauer's Article

1. How does Chopin differ from Mozart or Mendelssohn?
2. What is one particular way in which Chopin's genius manifested itself?
3. What are the chief characteristics of Chopin's harmonies?
4. Which composers are best adapted to one-composer recitals, and why?
5. Why should Chopin's compositions be played not too fast?

*Sonno e la tua sofferta
saxosa corpore saffera
curvum non corpa parva
supra enteria lid*

THE LAST LINES WRITTEN BY CHOPIN

TRANSLATION

As this world is a place of great suffering, I implore you to open my veins so that I may not be buried alive.

Inspirational Moments

With Cultured Minds That Love Music

"Music, to be fully enjoyed, must be known; and for the enjoyment to be lasting the music itself must be good."

MR. DAVID STEINER (Carnegie Trustee).

"I think I should have no other want if I could always be filled with music. Life seems to go on without effort while I am listening to it."

GEORGE ELIOT.

"No life is complete, however worthy, useful and successful it may be, which does not include a responsiveness to the call of beauty and art, which has not known the thrill that comes with these things."

OTTO H. KAHN.

"Patience can easily be used by music; and it is well known that persons who sing at their work tire less easily than others. Anyone who can play two hymns a day need never be tired."

DR. W. E. DENTINGER.

"Music is to the mind what the plow is to the soil. Music sets up thought, it makes the brain more active, makes thought and life better, more harmonious. It drives out disagreeable thought, brings in thoughts of beauty, hope and aspiration."

ARTHUR BISHBANE.

"Few deep emotions are capable of expression in words. It is an evanescent sign of mystic tints by Whistler, a nocturne of soothing charm by Borodini, that act on the pent-up emotions of the true lover of beauty and soothe as only the gentle hand of Nature can minister to a troubled spirit."

JESSE F. SPENCER, JR.

"We may be sure that the first musical and literary influences under which a sensitive boy comes will have a profound and lasting influence upon his mentality and his morale. Romanticism has given us some wonderfully beautiful things, but it has probably done more to soften the moral tissues of the human race than any other phase of art in the modern world."

ERNEST NEWMAN.

Climaxes in Chopin's Art

By Madame Antoinette Szumowski-Adamowski

[Editor's Note: The following is from the pen of one of the most famous of Polish Musicians residing in America. Madame Adamowski has long specialized in the playing of Chopin and is well known to thousands of Etude readers.]

CHOPIN, who has created an entirely new and original school in composition, and started a new era in Romantic Music, has raised the style of piano-forte music to its acme of perfection. Since his death, seventy-five years ago, not only has his music surpassed him, but no one has quite reached the high standard set by his compositions for the piano.

With the exception of his early youth there is an extraordinarily small percentage of really weak compositions in the very rich heritage left us by the great master, but in the general number, certain pieces stand out as climaxes in his art.

Such are, before all, the few works written on a broader scale. Thus, among the *Ballades*, while all of them are perfect instances of poetic beauty, dramatic intensity and logical structure, the first one in G minor is perhaps the most dramatic and the richest in melodic inspiration; while the fourth one in F minor, is the most exquisite and presents many unusual traits, as well as the greatest depth of thought, which make it the least popular, the hardest to understand.

Among the *Scherzos*, the second one in B flat minor is the most forceful, and has the most dramatic intensity.

The *Sonata* in B flat minor is a composition on big lines, very powerful in conception, of the utmost dramatic quality, very rich in melody and harmony; a work of sublime inspiration from beginning to end. The same may be said of the B minor *Sonata*, especially its first movement.

In the F minor *Concerto* the *Romanza* is one of the most wonderful and the most perfect of bits in the world's Musical Literature.

Schumann used to say that it should be approached with awe and with a humble spirit by the virtuoso wishing to perform it; it should be played on banded knees!

The F minor *Fantasy* is one of the highest pinnacles of Chopin's art, through its perfect form, its broadness, its transcendence of all melodic motives, harmonic effects, and its dramatic power.

Among the *Nocturnes*, almost all are of high quality; perhaps Op. 48, No. 1; Op. 27, No. 1; Op. 62, No. 1; and Op. 9, stand higher than the rest.

The *Etudes* are not only the finest examples of Piano technique; they are really lyrical or dramatic poems. Among them, the *Revolutionary Etude* Op. 10, No. 12 and the Nos. 2, 3, 7 and 9 in Op. 25, are the most noteworthy.

The *Preludes*—while almost all are the most noteworthy—are most exquisite in inspiration and treatment, and sketches through a whole gamut of musical expression.

But in the midst of all this original production, the national dance form; the *Polonaises* are those of the Chopin who the world raised their heads to. These are the dancing moods of the highest melodic and rhythmic field by any other composer, and even unapproached in the world.

Among the *Polonaises*, the grandest, written on the noise in *A-flat Major*, Op. 53. Among the *Mazurkas* there is an endless variety, a veritable mine of most the changing moods of the most wonderful inspirations. All practically all are masterpieces, and it is hard to make a choice among them.

This seems like presenting a rather overwhelming number of climaxes, but when dealing with the product of Chopin's muse, can one help the feeling of being rather crushed by an "embarrassment of riches?"

"A country is not artistic or talented when you can get its people to look at pictures or listen to music, but when its people are themselves artists and composers."

—MR. EDGAR STELLMAN KELLEY.

"Which one of the two powers may lift man to the highest? Love or music? But love is a problem. But love and music? That is a question. Love is an idea of music, while music is a feeling. Why separate the one from the other? Are they the two wings of the soul?"

—BERLIOZ.

A Character Study of Chopin

By the Eminent Composer, Critic and Teacher

FELIX BOROWSKI





CHOPIN'S LAST INSPIRATION

A famous picture by the Polish artist, Joseph M. Kersch, showing the grim spirit of Death creeping in upon the great master

Episodes on the Life of Chopin

Milestones, Musical and Otherwise, in the Career of the Most Famous Master of Piano Music

By WILLIAM ROBERTS TILFORD

WHEN Frederic Francis Chopin (pronounced Frederic Fran-*wah* Shoh-*pan*) was born at Zelazowa Wola, Poland, February 22, 1810, the great conqueror Napoleon Bonaparte was at the height of his career. Victory had followed victory, and he was turning his covetous eyes toward Russia. In the path of his armies was Poland, proud and aristocratic in its age of national life. After nearly a century of warfare during which Poland had been variously parceled out to her neighbors, Russia, Austria and Prussia, the Poles saw some hope in making with the armies of the "Little Corporal" and waging war against her larger oppressor, Russia.

Frederic Chopin was born of a French father (who, in Poland was known as Saopen) and a Polish mother, Justina de Krzyzanowska. The child symbolized the uniting of two great peoples which have long been joined in political quests. The child was brought up with the atmosphere of conflict on all sides. According to Huneker, neither of his parents was musical. The father was a teacher and the home was one of culture and breadth. The mother was of noble ancestry. Frederic had three sisters but no brothers. The child was extremely sensitive and could not hear music without crying. His first music teacher, Albert Zmuy, a Bohemian, was startled with the boy's talent as was his master in composition, Joseph Elsner. His general education was pursued largely at home with his father's pupils, and at the Lyceum.

A Fragile Child, a Fragile Man

CHOPIN never could be chased as even approaching robust physical power. Last described him as "fragile and sickly." Notwithstanding this, he was vivacious in his youth. His taste was exquisite and he formed in his childhood an aversion for coarse people or those with bad manners. From his earliest years a great part of his work was inspired improvisation. As a

child he had the habit of playing with his eyes cast upwards as though to the source of his inspiration. Once when the boy was playing in the rooms of the Grand Duke Constantine, the gruff Russian bear grasped the little Chopin by the shoulder in apprehension and exclaimed, "Boy—why do you always look upward? What is it you see up there? Does your music come from there?" The frightened child rushed away from the piano.

List—The Rhapsodist

FRANZ LISZT, always a rhapsodist, spoke of his youthful playing thus: "Chopin could easily read the hearts which were attracted to him by friendship and by the grace of his youth and thus was enabled easily to learn what a strange mixture of heaven and cream, of roses, of gunpowder and teachers of angels the poetic ideal of his nation is formed. When his wandering fingers ran over the keys, suddenly touching some moving chords, he could see how the furtive tears coursed down the cheeks of the loving maid or the young neglected wife; how they moistened the eyes of the young men enmeshed of and eager for glory. Can we not fancy some young beauty asking him to play a simple prelude, then, softened by the tones, leaning her rounded arms upon the instrument, supporting her drooping head, while she suffered the young artist to divine in the dewy glitter of her lustrous eye the song sung by her youthful heart?" Liszt's euphemisms painted a picture that was probably altogether accurate.

After having listened to the honeyed words of the Polish nobility, particularly to those of his patron, Prince Radziwill, Chopin longed for experiences in other countries. In September, 1828, in company with a professor of zoology from the University (Dr. Jarocki), he made the five-day trip to Berlin in stage-coaches over "limpable" roads. There, owing to his companion, he was thrust into scientific circles greatly

to his embarrassment, as he had no desire to pose as a savant. His modesty was striking. At one concert he sat near Mendelssohn and, greatly as he desired to meet the older Master, Chopin could not embolden himself to present himself without a formal introduction. Chopin's playing was so sympathetic and so appealing that even when he commenced to play in the parlor of a hotel auditors came running from all directions to hear him, although he was still unknown. On one occasion the hotel-keeper was so spellbound that he delayed the stage-coach so that the youth might continue.

Chopin then journeyed to Vienna, where he appeared in concert with little preliminary announcement. His success was meteoric. The foremost men and women of the brilliant Austrian capital immediately commenced to idolize him. In Vienna, as in Berlin, he heard many fine operas and was delighted with the metropolitan life.

Chopin's art was so intimate and his improvisations so remarkable that efforts were continually made to hear the pianist apart from the concert hall. Chopin's personal modesty and his hesitancy about meeting people often made this very difficult. In Dresden, for instance, he was persuaded to go to the home of a Madam Dobychers. Desiring to please a compatriot, he went, and found in the company gathered two elderly ladies and a man of thirty. They were delighted with his playing. At the end of the meeting Chopin was introduced to the elder lady, "Her Majesty the Queen." The others were the princess and the crown prince.

Chopin in a New World

ON THE first of November, 1830, Chopin left Warsaw never to see his native land again. At this time, it should be remembered, he was comparatively unknown as a composer. It is true that he had already written his masterly *Nocturne in E minor*, had played it at a concert in August of that year and had doubtless written many other compositions. The only works then pub-

lished were the *Rondo for Piano* and the *Variations for Piano* (La Cui d'œuvre).

During the following six years he published fifty-five of his best-known works. Notwithstanding the fact that he must have had these manuscripts in hand, it was a brave undertaking for a young composer to start out into the great world with the knowledge that under the severest criticism of France he would probably never see his work. And yet, in 1833, Frédéric Chopin wrote that he did not know that his friends had prepared a dramatic surprise for him. Reaching the first village on his journey, he met his teacher, Elner, and the pupils of the Conservatoire who sang a cantata composed for the occasion. His hands trembled. The address was filled with the earth of his beloved Poland—earth that only nineteen years later was sprinkled upon his casket in Père la Chaise, in Paris.

His first was Paris; but on the way he stopped at many places. At Brussels Schlegel praised Chopin's playing, but asserted that altogether he was a fine pianist he could not compose. At Dresden he gave the key to one of his sources of inspiration. He said to a friend, "If I lived here I would go to the Gallery every week. For I have pictures there at the sight of which I might die of joy."

In Vienna he was charmed to find that notwithstanding his previous successes he was literally forgotten. The publishers rejected his compositions—works which might have been fortunes for him. He was so discontented that he contemplated returning to his home, and would have done so if he had not feared that he might bring burden to his father. In fact, he even went so far as to think of suicide. The failure of a concert made it necessary for him to write home for funds to go to Paris.

He started on the journey to the French capital in July. At Munich he gave a concert to enable him to continue the trip. It was fairly successful. At Stuttgart he learned the news of the Russian captivity of his father. He spent days in pain until he learned of the safety of the loved ones.

Paris—1831

CHOPIN arrived in the French capital at an hour when the interest in literature, in art and in music had reached a very high standard. Louis Philippe was Emperor. Haverdieu, the director of the Conservatoire, Musset, Gautier, Chateaubriand, Balzac, Prosper Mérimée, Stendhal and Sainte-Beuve were in the full flush of their genius. Rossini, Meyerbeer, Auber, Liszt, Robini, Lablache, Berlioz and others made a brilliant exterior of musicians. Art and literature were at their height. Chopin, with his half-French parentage, found this a land of paradise.

Chopin went to the concert of Kalkbrenner for advice, and tells of the meeting: "He proposed to teach me for three years and to make a great artist of me. But I do not wish to be an imitator of him and three years are too long a time for me. After having watched me attentively he came to the conclusion that I had no method, that although I was at present in a very fair way, I might easily go astray; and that when he ceased to have would no longer a representative of the grand old piano school left."

Chopin made his Parisian debut in 1832. The concert was not financially successful, but it did establish the young composer's reputation. Liszt, Mendelssohn, Hiller, Felix and other great musicians came to his first concert. Still his income was so slight that he thought for a time of emigrating to America. Through Prince Radziwili, however, he was introduced to the home of the Borghese, and from that time on he was enabled to gain access to social circles which placed him beyond want.

Chopin as a Pianist

PARIS became the axis of his orbit and thereafter it remained his home. Great men and women were always ready to pay homage to his genius. His style of playing was often too delicate to please some of his critics. There is a story of Thalberg, who returning from a Chopin concert was heard to shout aloud: "When asked why he made such a disturbance he replied, 'After so much pianissimo a little force is absolutely necessary.'"

Chopin confessed that his playing was delicate and soft, but that he did not know that it was impossible for him, with his nervous, retiring disposition and his slender frame, to become a lion of the keyboard. He did not like playing in public. In fact, he said to Liszt upon one occasion, "I am not at all fit for giving concerts. The crowd intimidates me, my breath suffers, my heart beats, I feel paralyzed by its strange look and the sea of unknown faces makes me dumb."

Heller went so far as to state that at times Chopin's piano tone was scarcely audible. Mathias, his pupil,

said: "Those who heard Chopin play will well say they never heard anything approaching his playing. It was not a matter of *how* and *what* playing, but *strength* and *will force*. But it lasted only several minutes." Here we have two sharply contrasting reports, one intimating that his performances were like keyboard *colossal*, the other indicating great force. The truth is half way between. Chopin's playing was capable of very short, powerful passages, but he exhausted his strength so rapidly that there were no long-sustained forces. His playing and his teaching were subject to fits of excitement. Mathias reports that he once saw Chopin so angry at a pupil that he raised a chair in the air and broke it upon the floor.

Teaching Characteristics of Chopin

IF CHOPIN had a "method" of procedure in teaching pianoforte technique it was certainly based upon Clement's *Gemma di Pianissimo*. It is said that he required all of his pupils to prepare through this book. He was particularly insistent that the pupil should have a thorough technical training in scales, arpeggios and finger exercises. He excused no one from this. The fingers, and particularly those of the left hand, were trained to move with perfect independence. He did not hesitate to break the conventional teaching of the thumb and of the thumb and little finger upon the black keys except in very unusual cases. His fingering was absolutely unique in that he always accommodated the fingers to the keyboard. He thought nothing of passing the second and third fingers over the first and fourth, and the fourth over the third. His fingering was not a large hand in any way, but according to Heller "It was a wonderful sight to see Chopin's small hand expand and cover a third of the keyboard. It was like the opening of the mouth of a serpent about to swallow a sizable snake."

It is well known that Chopin attempted to write a "method" but never got beyond the opening paragraphs. This fragment was given to the Princess Czartoryska, by Chopin's teacher, and is reproduced here. It is a study of the thumb and little finger, the notes of a scale when it is played very fast and equally, as regards time. In a good mechanism the aim is not to play everything with an equal sound, but to acquire a beautiful quality of touch and a perfect sliding. For a long time players have acted against nature, by seeking to make the notes of the scale to come out equally. On the contrary, each finger should have an appropriate part assigned it. The thumb has the greatest power, being the thickest finger and the freest. This comes the little finger, at the other extremity of the hand. The middle finger is the main support of the hand and is assisted by the first. Finally comes the third, the weakest one. As to the Siamese twin of the middle finger, some players try to force it with all their might to become independent. A thing impossible, and most likely unnecessary. There are, actually, many different qualities of sound, just as there are several fingers. The point is to utilize the difference; and this, in other words, is the art of fingering."

The novelty of Chopin's own compositions was such that even as thoroughly schooled a pianist as Moscheles found many passages which he was unable to master. Later he admitted that under the hands of Chopin these very passages resulted in "the most charming originality of execution, the lush and dilettante-like modulations which I could never get over when playing his compositions except by the aid of some delicate fairy fingers gliding over them." Mendelssohn was entranced by the playing of Chopin and said of him: "There is something so thoroughly original and masterly about his pianoforte playing that he may be called a truly perfect virtuoso."

When Was Chopin Born?

SOME years ago the *Musical Courier* in a short article quoted nine excellent authorities who gave the date of Chopin's death as March 1, 1899, one giving it as February 8, 1810, and another as February 22, 1810.

The dispute is century old. According to Henry T. Plick, who treats the hapless case of the musician in the church in which Chopin was christened, we can have question the written word of the priest who wrote: "I, the above, have performed the ceremony of baptizing in water a key with the double name of Frédéric François on the 22nd day of February, 1810, in the parish of St. Nicholas, Chopin, Frenchman, and Justine Krzyzhanowska, his legal spouse." Hunter and Baker credit this date. However, since the date of a man's birth is the thing with which he has least to do the matter is purely one of historic interest.

That Chopin himself was uncertain as to the date of his birth is revealed in a letter reprinted in *Dynasty's Journal* of March in 1861.

The writer (J. D'Origny) is one of the many who

attempted to become biographers of Chopin during the composer's lifetime. In his letter he reports a conversation with the man himself.

"At the period of which I am speaking, Chopin did not exactly know his age, for I find in my notes that he was born at Żelazowa-Wola, about 1810. It is impossible for us, I wrote, to give more exactly the date of his birth. He, himself, could only fix approximately, the day on which he saw the light, by a walk with him, in 1830, by Mad. Czajkowski, and on which were engraved the words, *Given by Mad. Czajkowski to young Frederick Chopin, aged ten years*. This, by the way, leads us to suppose that, in his childhood, Chopin was a little prodigy, a fact, however, of which he did not seem to be aware. Chopin's age, M. Barbodette asserts that he was born on the 1st of March, 1810. M. Fétis, in the new edition of his *Biographie musicale des Musiciens*, fixes on the 8th of March in the same year as the correct date."

First Lesson on the Keyboard

By M. E. James

MANY children approach the piano as a strange big world to explore. The keyboard is the path to they know not what experiences. They are thrilled, but they are timid. A wise teacher will foster the thrill, but take away the terror by associating the keyboard, the most vivid part of the piano with something intimately connected with child life. Children have stories about almost anything, but a story which can be connected with themselves or other children always makes the strongest appeal.

Remember this, I tell my pupils that the white keys are little white boys and the black keys are little colored fellows. Now for all of these children we have only seven names; so, in order that they shall all have a name, the same one must be used many times. But it is easy to remember who has which name, because of the way the children are arranged. For instance there are

"Two little colored boys
Right in front of me,
E comes above them,
Below them is C."

Now wherever there are two colored boys standing close together,

"E comes above them,
Below them is C."

The pupil can pick out E's and C's all over the piano saying the rhyme as he moves his hand over the keyboard.

But the colored boys do not always come in twos. There are many groups of three colored boys, and there are white children among them. When there

"Three little colored boys
Sitting in a row,
B comes above them,
And F comes below."

From this all the B's and F's are found. Knowing these, and knowing how the first seven letters of the alphabet are arranged, it is easy for the child to discover for himself the position of D who is always guarded by two colored boys and a white between them; and G and A sit between boys and whites between them.

This lesson fits the child much more than the key with pride. He knows so son, and can claim the acquaintance of the keyboard, and can claim the acquaintance of many new due to the whole family, whom he is anxious to introduce to the family at home. And with the result that the pupil comes back confident, cheerful and keen for his next lesson.

Can You Discriminate?

By Eustacia Heller Nielsen

CAN you explain the difference, between—
1. Melody and Tempo?
2. Pulsation and Rhythm?
3. Melodious and Rhythmic?
4. Melodious and Rhythmic?
5. Augmented and Secondary Pitch?
6. An "Anticipation" and a "Suspension"?
7. A Prelude and an Introduction?
8. Musical Orchestration and Musical Chromatic?
9. A Conductor and an Improviser?

The Genius of Chopin

By the Distinguished Pianist

MORITZ ROSENTHAL

[EDITOR'S NOTE: Mr. Rosenthal, world-famed for his playing of Chopin, was born in Lemberg, Poland, December 19, 1862. His first teacher was Goltsh. Later, Karl Mikuli, one of Chopin's most famous pupils and a director of the Lemberg Conservatory, became his teacher. Later, he went to Vienna where he studied with Rudolf Jochky. His debut as a pianist was made in 1876, in Vienna, where he played Chopin's "F-Minor Concerto."

WITH "Chopin doux et harmonieux génie," Liszt began his memoir for the friend that he lost too soon.

Robert Schumann wrote about the Chopin Preludes: "They are like ruins, the wings of eagles scattered around in every wind."

Again in the same criticism, he says, "They are, moreover, like fine pearls, and everything that Chopin wrote has in it the ineffable feeling," Frederick Chopin wrote this:

"We recognize Chopin in the rest, the deep artistic breathing of his genius. He is and always will be the most daring and the profoundest musical genius of his time. Few musicians have had a higher place given to them by their contemporaries in the world of music. Artists and composers are forever battling for their own laurels. Alas! These who follow the Muse rarely have time enough for the consideration of the genius of others."

Only the exceptional personalities ever pay tributes of this kind to one of their conferees. In all the history of music, there are no composers that show such a very great concentration of their exceptional contents in short forms as that with which we find the Preludes and Mazurkas of Chopin. In twelve short measures, it was possible for him to embrace a whole tragedy. His little miniatures are virtually revolutions in music. The intention and the execution of a musical thought were the same thing to him. He did not merely aim, he always hit.

There is a seductiveness to be found in the rare, exotic, and mystical character of his melodies. His musical logic is exceedingly forceful and it has a greatness comparable only to the lines of Raftel.

With all this, there is the volcanic power and richness of the modern soul, reaching into the infinite. In the great climaxes of his flights of genius, he speaks, not in tones, but in thunder-bolts. Indeed, he has charged some of his musical masterpieces with veritable musical dynamics, revealing his phenomenal personality for all future generations.

All through his Nocturnes or his Preludes he leads us into the exalting atmosphere of a tropical night. His immortal melodies seem to flit around as like moon-moths in the flame of his great soul.

Schumann on Chopin

MANY OF Chopin's contemporaries were extensively reviewed in the writings of critics of the time. In the case of Chopin, however, only a very few of his fellow-artists commented upon his playing. "Like a great eagle he soared to heights that were beyond short-sighted eyes."

Robert Schumann, however, took great exception to the critic, Rallstahl, who once said, "If Mr. Chopin had shown his Mazurka, Opus 7, to one of the great masters, the master would have torn it up in little bits and thrown them at his feet, which we wish to do now symbolically."

In his day, Chopin was still an obscure composer to many music lovers. They could not comprehend his genius. Therefore, we find in the important English paper, *The Musical World*, during the year 1844, that, in after Chopin had written his *B Minor Scherzo*, the *Preludes*, the *Etudes* and most of the *Mazurkas*, *Scherzos* and *Ballades*, "Mr. Chopin has made an enormous reputation, a veritable fame, for himself, through means that we cannot discover. Indeed, similar distinction is refused to composers ten times more important than he is. It is certainly a biting satire that musicians of discernment in this day find in us as naive and narrow-minded a composer as is Chopin, music that can be played as a duet. We cannot understand how it is that he is widely believed to be so great. His harmonies are affected stiff and clumsy. His melodies are forced and sickly. His far too lengthy works show a complete lack of orderly system and intelligent development. When he has these limitations, how can he be held in better than Strauss or any other manufacturer of waltzes?"

From 1876 to 1878, he was a pupil of Liszt's at Weimar and Rome, keeping in touch with the great master until the latter's death.

In 1878, he began to make extensive tours as a pianist, astonishing the entire musical world with his prodigious technique. He then retired for six years and took the classical course at the *Statts Gymnasium* in Vienna, at the same time studying philosophy and aesthetics at the University of

Vienna, with Zimmerman, Brentano and the great Hanslick, as teachers.

With this splendid educational background and incessant practice, he has remained one of the very great virtuosos of the age. His comments upon Chopin are worthy of earnest attention. In Vienna in 1913, he was persuaded by Deziez to put these into print. We have the pleasure of reproducing them here as of especial interest.]

and later at the Berlin High School of Music and at the University of Berlin, published in 1903 a valuable review of Chopin indicating the great importance of the harmonic advances made by the Polish master.

Carl Fuchs, a friend and pupil of Nietzsche, has revealed in numerous articles the strong individuality of Chopin; and Adolph Weismann, with his reputation as an extreme conservative, has now written a book upon Chopin. Weismann's book, which, according to the author, is admittedly a confession of his admiration for Chopin, devotes two hundred and seven short pages to a lively and enthusiastic opposition to the sharp prejudices which some musicians of the past have held against the musicality of Chopin. However, when Weismann discusses the music of the great Polish composer, from a psychological standpoint and also from the standpoint of the essence of its real musical worth, especially in those pages where Chopin and George Sand arrive, he is quite frequently in error. Perhaps this is because in his own breast he feels tender emotions marked by ardent desire, and these bring forth a stronger echo than the heroic emotions of Chopin. Since Chopin is not merely the Byron or the Heine of the piano, but also the Tyrtueus of his own people.

Chopin's Sacrifice

I HAVE never had very much belief in the opinion that Chopin was a slave to his soul and his senses. I would far rather believe that he was more influenced by the immortal chivalry and gallantry of his Polish race. There is no doubt that Chopin sacrificed himself in very things, because he felt that his own life was of very little significance in comparison with the high artistic nature that had been given to him. When, however, he was located at Castle Nohant, in Majorece, he was far away from the inevitable noise and din of a metropolis, and where George Sand with her sole intent upon dress away from him, he could transcribe his ideas to paper as they really came to him. His pitiful condition after the breach with George Sand indicated not merely that his pride was unbroken, but also that his haughty and virile strength of character, under such an affliction, was maintained in a manner indicating those characteristics of force which Weismann dwells upon. Chopin, one day, after the breach, met George Sand at the door of Madame Marlin's, wife of the Spanish Consul at Paris. He saluted her, and when he told her that her daughter, Solange, had a child and that she was feeling well, Madame Sand merely replied, asking Chopin how he himself felt. Although the meeting must have been an extremely painful one for Chopin, the master expressed his thanks, asked the porter to open the door, and refused any overtures for reconciliation. George Sand apparently thought little of her grandmotherly dignity and thought a great deal of her more or less motherly attitude toward Chopin.

She, herself, was as proud as Crec. Imagine what humiliation it must have been to have had her friendship discarded in such a way by Chopin in the opinion of Weismann's book reader, "The Psychology of the Musician," he makes a bridge from the man to the composer, although he finds it difficult to deal with determining how much of Chopin's work is intentional and how much unintentional. He cannot fail to notice this unbroken chain of great masterpieces which this composer presented.

Unless the composer has an all-pervading genius, unless his intellect continually unifies his work, we will find in his compositions flashes of inspiration, occasional connected passages mixed up with logical ideas, but Weismann, who was a very acute critic, found in the works

"Tyrtueus was a Greek poet who, according to some, lived in the 5th century B.C. He so inspired the Spartans by his own life that they thought they could be the Spartans, in battle. So several were sent to him, but he was killed by the Spartans at one time and exiled through the army for the purpose of fostering the warlike spirit of the soldiers."



MORITZ ROSENTHAL

With this did *The Musical World* persistently and violently attack Chopin, notwithstanding innumerable protests coming from musicians.

Even in our own times, critics have not hesitated to ostracize Chopin and place him in the group of virtuosos and drawing room composers.

Even in the year 1910, at the Centenary of Chopin, the famous Viennese, Herr Doctor Julius Korngold (father of the composer, Eric Korngold), committed himself by saying that Chopin cannot be included among the very greatest composers.

In the closing years of the last century James Huneker, the American critic and author, in his estimable book, "Chopin, the Man of Musicians," becomes a lyric rhapsodist in describing the object of his love and of his fervor, Frederic Chopin. Huneker was also a composer and a pupil of Rafael Jochky.

Again, Dr. Hugo Liechtenrich, the Polish critic, who was educated partly in America at Harvard University, where he studied music under Professor J. K. Payne,



CHOPIN'S HAND

From a Cast Made During the Composer's Lifetime
(Note the Broad Finger Tips.)

of Chopin nothing of this sort. He went so far as to say that in Chopin we find a beautiful virgin forest in which there are no weeds growing. This same Weissmann, who lived of the accidental harmonies in Wagner, endeavors to make clear in the volume of Chopin's themes that appear as the natural development of the whole; whereas with smaller intellects, the invention is not only lame, but the works are subject to caprices which bear no structural relation to the composition. Weissmann mentions in this connection the theories of harmony which appear in modern compositions. These exercises have very little relation to the organic whole of these. In Chopin he finds that all the inventions are natural. Weissmann is in his own element which he studies these compositions analytically. At times he does not realize the innate character of Chopin. In fact, in speaking about one of the Nocturnes, he refers to it as hot-house air, the eternal song of love, serenade, soft crying in a quiet prayer. The Nocturnes, to Chopin, seem to know everything and everybody. They are often protestant, aristocratic states of society and tend to annihilate the work.

Weissmann did a great service in publishing the collected letters of Chopin. Through these he shows the great composer as a reserved man with a kind of reserve. His conversation was often filled with spiritual glimpses and occasionally there were sharp satirical invectives. Sometimes Chopin is cool, sometimes he is critical and at other times he is over-enthusiastic. Now and then he makes ironical remarks about himself. One of his characteristics was that he avoided giving the program significance of his works. That is, he would not personally and did not personally desire to have people imagine anything about them except as pure music. He did not look upon them himself as poems. He really did not every listen to the Chopin compositions would find a distinct poetic significance; that he would make his own program; build up his own reveries and fantasies, and that the same composition would have a totally different effect upon ten different individuals.

Chopin also refused to discuss the aesthetics of the art of music. Possibly because, as a kind of musical dictator, he felt his own words should establish the laws. What Chopin has put into his compositions can never be even imagined in words. Every one is the possessor of a new world, so intangible and yet so real, so delicate and yet so virile, that no master of his time could be said to have equalled him in this respect.

Chopin Character Lines

Chopin described himself as "in this world like the Etruscan on a volcano or a contrabass."

Kind, generous and forgiving, he could get up his of the least of the mortal services he ever demanded of them.

A man of education and culture, he was governed by the most whimsical superstitions. He had a horror of the numbers seven and thirteen. Like Rossini, he never invited more than twelve guests to dinner. He would undertake nothing of importance on a Monday or Friday, these being unlucky days in Poland.

Liszt said that the world forgives the noblest man. Yet it was but a half-forgiveness. Liszt says that he lacked that broad sense of pardon which effaces the source of its necessity. If Liszt could, he could wish no ill to his adversary, but the star remained.

Chopin and Schumann Play "Quits"

When Chopin's variations for piano, with orchestra accompaniment, on Mozart's La clemenza di Tito, were assigned Schumann's notable exclamation, "Hats off, gentlemen! A genius," it was not only the first journalistic recognition of Chopin as a composer, but also spoke volumes for Schumann's perspicacity and magnanimity.

From Chopin this elicited no words of appreciation or enthusiasm for either his protagonist or his work. He could praise Beethoven; but for Schumann's *Carnaval* (one of the works which has served best to preserve and popularize his name and fame) he could only declare that it really was not music at all, but only one of the choicest curiosities of musical eristicism.

The story goes that Schumann sent to Heller a copy of the *Carnaval* for presentation to Chopin. The volume was chiefly bad, the music being composed of cork corks, and receiving it from Heller, Chopin examined the work and then remarked dryly, "How beautifully they get up these things in Germany." Such a remark could have been expected from the ironic Rosini or Hans von Bülow; so the suave Chopin it seems alien.

Those who hold to the theory of vengeance to the ender will get some satisfaction from Schumann's later writing of Chopin's *Tarantella*, Op. 43. "Nobody can call that music."

Chopin Chronology

- 1802—Bora, Zelozowna Wola, Poland, March 1.
- 1810—Played a concerto by Gwynette in public, February 24.
- 1820—Madame Catalani gave her husband a watch for his playing.
- 1822—Discontinued lessons with Adalbert Zywny, his first teacher.
- 1824—Entered the Lyceum and began piano lessons with Joseph Elmer.
- 1825—First movement of concerto by Moscheles in public.
- 1826—Published his Op. 1.
- 1825—Wrote *Mazurkas* in G and B-flat Major.
- 1826—Spent part of the summer at watering-places to recuperate from overwork.
- 1827—Studies at the Lyceum ended. Carried off the prize.
- 1828—Published *La ci darem la luna*, variations for piano and orchestra.
- 1828—Visited Berlin and Vienna.
- 1829—Visited Vienna in July, playing in two concerts.
- 1829—Visited in October the Prince Radziwill.
- 1830—Met Mlle. Sontag, whose singing he extravagantly admired, probably because it displayed much the same characteristics as his own playing.
- 1830—Played his *P-Minor Concerto* at his first Warsaw concert, March 17.
- 1830—Concert at Warsaw, October 11. Played his *Concerto* in E-Minor.
- 1830—Left Warsaw November 1. At Wola the pupils of the Conservatorium sang a cantata by Elmer, in Chopin's honor. At a banquet by Elmer and friends a silver goblet filled with Polish soil was presented to the composer in the name of all.
- 1830—Visited Vienna in November.
- 1830—Met Hummel late in December.
- 1831—Played at a concert in the Redoutensaal, April 4.
- 1831—Left for Munich, July 20. Gave concert August 28.
- 1831—September, at Stuttgart, wrote the "Revolutionary Etude" on hearing of the taking of Warsaw by the Russians.
- 1831—First performance of a Chopin composition in Germany at the Leipzig Gewandhaus, October 27, when Julius Kerner played the variations on *La ci darem la luna*.
- 1831—Played the E-Minor *Concerto* for Kalkbrenner in Paris, December 16.
- 1832—Concert given in Paris, February 26. E-Minor *Concerto*, mazurkas and nocturnes. "Took everybody by storm."
- 1832—Played at concert of the Prince de la Moskowa for the poor, and for the first time in public.
- 1832—Became an acknowledged pianistic luminary of Paris.
- 1832—Played with Liszt and Hiller, Bach's concerto for three pianos, December 15.
- 1832—Played with Liszt and the brothers Herz in a quartet for eight hands on two pianos at concert of April 3.
- 1833—Became known to the world as a composer.
- 1834—First criticism of Chopin's compositions in a French musical paper, in the *Revue Musicale* of January 26.
- 1834—With Mendelssohn at the Lower Rhine Music Festival at Whittenau.
- 1835—Chopin's busiest and last season as a virtuoso.
- 1835—Played at a benefit concert of Halbenack, April 26, 1835, which is notable as the only concert of the Société des Concerts du Conservatoire in which he took a part.
- 1835—*Concerto* in F-Minor published in April.
- 1836—Arrived in Leipzig September 15.
- 1837—Met George Sand.
- 1838—Published *Polonaises* in A-flat Major, *Scherzo* in B-flat Major, and *Brillante* in A-flat Major, and many other works less known.
- 1838—Appeared at court, February 25, playing mostly improvisations.
- 1838—Went to Island of Majorca for the Winter, accompanied by George Sand and her children.
- 1838—1839—Wrote most of the *Preludes*.
- 1838—Took quarters in the Carthusian Monastery of Valdemora, December 15. Chopin is precarious health.
- 1839—Left Majorca in February. In Marselles, March 2.
- 1839—Visited Geneva in May.
- 1839—Spent in George Sand's home at Nohant, June 3.
- 1839—At Paris late in October, Chopin and George Sand take separate houses.

- 1839—*Preludes*, Op. 28, his only compositions published this year.
- 1840—*Sonata* in B-flat Minor, Op. 35, published in May. *Ballade* in F-Major; *Polka Brillante*, Op. 42; *Scherzo* in B-flat Major; *Polonaise* in A-Major also among compositions published this year.
- 1841—*Tarantelle* in A-flat; *Ballade* in A-flat Major; and *Nocturnes*, Op. 48, among compositions published this year.
- 1841—Chopin's genius as a composer reached its zenith.
- 1841—Gave concert (society-people) at Pleyel's rooms, April 26; of which *Le Mendicant* named Chopin, "the king of the fête, who was overvalued with brass."
- 1842—Gave concert (semi-public) at Pleyel's rooms, February 21—the audience consisting of a select circle of pupils and friends from among the most elegant families and of eminent artists.
- 1842—No compositions published.
- 1842—1843—A story of gradually declining health and of increasing successful success.
- 1843—Publications: *Allegro Vivace*, Op. 51; *Trois Nocturnes* (G-flat major); *Quatuor* (F-Minor) *Polonaise* in A-flat Major; and *Scherzo* Op. 54 (No. 6).
- 1844—Publications: *Nocturnes*, Op. 55; *Trois Mazurkas*, Op. 56.
- 1845—*Recueil*, Op. 57: *Sonata* in B-Minor, Op. 58.
- 1846—Publications: *Trois Mazurkas*, Op. 59; *Bacchante* in B-Minor, Op. 60.
- 1846—*Polonaise*, Op. 61; *Dixie Nocturnes*, Op. 62.
- 1838-1846—Chopin each year passed three or four months at Nohant.
- 1847—Publications: *Trois Mazurkas*, Op. 63; *Trois Nocturnes*, Op. 64; *Sonata* in G-Minor, Op. 65.
- 1847—Associations with George Sand came to an abrupt and painful end.
- 1848—Last concert (private) in Paris, February 16.
- 1848—Fled from The Revolution to London, arriving April 21.
- 1848—Concerts at private homes: Lady Blessington, Duchess of Sutherland, Lady Palmouth and Mrs. Sartoris, in London.
- 1848—Appeared privately at Manchester, August 28; at Glasgow (date lost); at Edinburgh, October 4.
- 1848—First time in London, or last time to be heard, was at the Polish Ball and Concert at Guildhall, London, on the 16th of November, under Royal patronage.
- 1849—Returned to Paris in January.
- 1849—Visited by Jenny Lind.
- 1849—Died, Paris, October 17. Delayed by the elaborate preparations there was a grand funeral service Mozart's "Requiem" was sung and the body afterwards interred in the cemetery of Père-la-Chaise.

That New Composition

By Edmund Lukaszewski

When you are buying a new composition do not get above your grade. Because you heard it at a concert does not mean that you are capable of playing it. Many pieces sound easy until you are tried, and then—(?) First, find the melody, and then, look it over and then practice it until you are sure of it and then play it. But remember that you must be surprised at your progress you play. If you are enthusiastic throughout your work, it will memorize very easily. With the work, it will be more also be patient. Many times we are enthusiastic and then only resist our efforts and overcome it. But with a little persistence we shall soon have success. Through the above-mentioned scheme we are able to acquire a cheerful view of our work. That is then real control over one's self and is character building. A hindrance to technique; because undeveloped fingers are money and theory as money. Try to learn as much hard work as you can. It is possible to learn as much hard work and notice all marks of market. Furthermore, try to learn the idea of the music, the expression. They are measure of a term, but it is not the only one. They are the measure of a term, but it is not the only one. They are the measure of a term, but it is not the only one. They are the measure of a term, but it is not the only one.

"Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they

Advice on the Interpretation of Chopin

By the Noted Polish Virtuoso and Teacher

WANDA LANDOWSKA

(Translated by Miss Florence Leonard)

Wanda Landowska was born in Warsaw in 1877. She was educated at the Warsaw Conservatory, studying with Michalewski. Later she studied with Mazkewski and Urban in Berlin. For many years she lived in Paris studying

at the Schola Cantorum. She devoted herself to the Harpsichord and her appearances here and in Europe upon this instrument have been numerous. In 1913 she became teacher of the Harpsichord in the Berlin Hochschule. This year she is

in America and will teach at the Curtis School in Philadelphia. For many years she has made a close study of the life and works of Chopin. The following article is reprinted from "Le Courrier Musical."

A PERSONAL interpretation! How this expression has been misused! It is used most frequently where one should say "a personal style of playing." Each of us has a more or less individual way of playing. A player who leans on the piano with all the weight of his body has, obviously, a different sort of sonority from the player who skims lightly over the keys: one derives his power from the shoulder, the arm, the forearm; another from the hand, or the independent finger-strength; some cultivate the *jeu perlé*, others the *tour de force*; one—very nervous in organization, will have the style called that of the genius, that is, heading and thick with false notes, and other idiosyncrasies.

There is little merit attached to having a personal style. But a personal interpretation—that is something excessively rare. If you give a musician a composition unknown to him, he will render it according to his own taste. Perhaps he will work of Heethoven's, or of Chopin—he will play it, you may be sure, as he was taught by his teachers, and the more positive he is in his interpretation, the more he has been subjugated by many years of work. The more sensitive he is in temperament, the more the impressions of his youth, founded on the interpretations of the great virtuosos will remain crystallized in his imagination. It takes enormous effort to induce our fingers to make different nuances, to induce mind and heart to perceive and feel differently from their old habit. In the history of interpretation, moreover, we are always confronted with two chief conditions: creating and routine. A new composition is created by various artists and the author. One of these interpretations will survive. The best? No, not always, but rather the one which has been propagated by the interpreter who happens to be said to be superior, who has handed it down to his pupils and his pupils' pupils.

That is what happened to Chopin. Most of his disciples were of the fashionable world, while others, like Paul Gunglberg and Caroline Hansmann, did very young from long trouble.

Young Charles Filtzet was Chopin's pride. Liszt, after hearing him play, exclaimed: "When that boy goes on tour I shall shut up shop." But this boy, too, died young at the age of fifteen years. Gutmann, who started with Liszt, became so homesick, after his first concert, that he returned to his master, retired to Florence, and ended his days as a painter upon satin. Telefunken devoted himself wholly to composing. Others, like Mikulski and Mathias, were, obviously, unable to rival Liszt and Rubinstein in prestige, and the traditions of Liszt and Rubinstein persisted and formed a "school."

The Paranaia of the piano had the profound admiration for Chopin, the pianist. "No one," said he, "would know how to execute the compositions of Chopin better than Chopin himself." But Liszt's temperament was too different from Chopin's, and he was well aware that his decorative emphasis, and his exuberant virtuosity did not always enhance the delicate dreamer who, for his part, sought for sympathy rather than for burning enthusiasm.

As for Rubinstein, all Chopin's friends agreed that Rubinstein's interpretations diverged even further than Liszt's, from the original idea of the composer.

If the singer of Poland should actually take on his tomb, and play for us in his Polish costume, and solemn, his hat, and trousers, through which move and phantoms in splendid costumes—his Mazurkas, which evoke the lively and melancholy dances of our countryside—and especially his Nocturnes, his Valses, his Impromptus, which portray his intimate life with his imprudently and he would surely be received with the enthusi-

astic cry, "How beautiful! how beautiful! But alas! it is not the true, the real Chopin!"

The traditions of Liszt and Rubinstein have been still more exaggerated, and pushed even to the extreme of monotony, by grimacing romanticism and aerobic virtuosity, and by the pianistic tumults of certain modern artists, who not only seek not to conform to the intentions of the composer, but persist in exhibiting the exact opposite.

The author had had occasion to discuss these questions with certain virtuosos—"But"—they said—"if Chopin had not been ill, if he had had any muscles, he would have pounded as we do!"

How do you know? On what do you base your suppositions? The author would have little trouble in proving to you the contrary. When Prince Maurice Lichowski offered to lend to Chopin, for his second concert in Vienna, a piano more sonorous than that which Chopin had used for his first concert, the composer answered, with irony, "Thank you. It is not the fault of the piano; it is my way of playing—which, nevertheless, is the fault of the music."

In general, when Chopin chose an instrument, he always avoided those which were too sonorous. Most of the critics found fault with him for producing a small tone. But not only did he never try to correct this so-called fault; his greatest care was given to avoiding anything which could suggest pianistic noise.

Liszt said: "He addressed himself to a group rather than to the great public, and could therefore with impunity show himself as he is: a poet, elegiac, profound, pure, and a dreamer. He had no need to astonish, nor to dazzle."

These are not idle anecdotes. You have only to open the memoirs of his friends and scholars, you have only to glance through his letters, and on every page you will find proofs of his aversion for any harsh sonority and the disgust which was aroused in him by the rhetorical audacity that the virtuosos considered indispensable.

After a visit to his compatriot Sowiński, he wrote: "He sits down at the piano, strike about here and there, crosses his hands without knowing why; and in five minutes he breaks a poor innocent key; he has enormous fingers, made to drive a plough and hold a whip, whereas in the Ukraine. If I had had no idea of the brushstrokes and market-place cries of the artists, I should have one now. I ran into my room with wounded ears; I had a wild desire to open the door wide."

And the virtuosos imagine that they breathe life into his works by lending him their muscles. Physical force is, in art, a highly relative quality. Let us not deceive ourselves! With few exceptions the works of Chopin are, in significant, as ineffectual in art, as they have been—"it seems"—in love. Pianistic noise has as much connection with beautiful execution as the dazzling illumination of the German fireworks has to do with the niceties of their cookery—both having the same object, to attract the great public.

Muscular force in the pianist may be useful for some work of Liszt, some transcription of that period. But the great art which strike heavily on the poems of Chopin, crush the arabesques and the transparent lace of the ornamental network and destroy the modelling of the principal idea. "If the voice is loud in the throat," said Nietzsche, "one is hardly capable of subtle thoughts." The case is perhaps still worse, if the executioner who squanders his strength in a false note, does not avoid the sweetening pianissimo, for thus are created the brutal extremes of light and shade which were absolutely foreign to the character of Chopin.

"His piano is so delicate"—related Moscheles—"that he needs no powerful forte to obtain the desired contrasts."

Gutmann vouches for the fact that his master's playing was always very calm, and that the incomparable poet rarely made use of a fortissimo. For instance, in playing the *Andantino* in A flat major, he did not play the thundering fortissimo which certain virtuosos have accustomed us. He commenced the famous octave passage in *pianissimo*, and carried it through without too brilliant a dynamic development. He avoided, in general, all noisy effects of all kinds.

"He detected all exaggeration," said Mikulski; "he increased and diminished the tone gradually, and, moreover, with the greatest precision."

"He required of us," says his pupil Frederike Streicher, "that we should keep to the strictest rhythm; he abhorred all exaggeration; all moving about."

And his friends, his pupils, all are of the opinion that when he played, he accented but lightly, as if he were conversing in a group of distinguished persons.

"I indicate, I suggest, merely," he said to Franz, "and I leave to you as much as the power of finishing the piece. Wherefore should one always speak in so declamatory a fashion?"

If the muscular virtuoso will but offer us at least the spectacle of a calm, strike apart, in a robust body! We are forced to see them waiting, trembling and piteous, in the wings, for their turn to throw themselves upon the piano and smite the keys, like a wayfarer who has strayed, in the night, into a deserted street, and strikes the pavement with his cane, to give himself courage, and to frighten away the fear which possesses him.

And these spasms of hysteria, epileptic convulsions, transports of heat, these relapses into sweetness—and what sweetness! Heavy would seem better in comparison. The honey, heavenward flights of kender butters! All these aesthetic effects designed to please the public, these aesthetics of the parvenu, which can be summed up in the one word—"punch!" Much sound, much clatter, much passion, much sweetness! What is offered to us as great feeling, great music, great art? And of Chopin, this Gergely touched with romance, the players have made a most exaggerated, most clamorous romanticist; they have suggested in him the soul of the streets, the sentimentalism of old music, the gross feelings of the crenelated. "His accent," wrote Liszt, "and such distinction, his manner so much the stamp of distinguished society,



WANDA LANDOWSKA AT THE HARPSICHORD

that involuntarily everyone treated him like a prince. His public appearance reminded one of the convulsions, balancing on incredibly slender stems its cups, divinely colored, but as this as mist, so that they tear at the least touch."

His friends constantly reproached him for his restraint of character, his reserve and his haughty modesty. And his modern interpreters have made him avow himself with indignant impatience.

Chopin was never inclined toward the romanticists; he did not admire Victor Hugo, nor Berlioz; Schubert seemed to him too mundane; Mendelssohn too sweetly sentimental; and he had no response to the divine madness of Beethoven. His master was Johann Sebastian Bach. Before every concert, he shut himself up for whole days, and played "The Well-Tempered Clavier." And his god was Mozart. "Play some Mozart in memory of me!" were his last words.

Chopin and Mozart—what an abyss has been dug between these two geniuses!

Chopin would permit no alteration in his works. But what is the sacrifice, or rather, the sacrifice, before which the virtuous, in quest of applause, would recede? What would you say to an actor who, to give life to the monologues of *Othello*, added to them the tirades of Hamlet? Our art has also its logic, a logic more refined than that of speech—too refined, perhaps, for certain persons.

Chopin's Sombre Moments

By Mattie G. Williams

ONE does not have to go very far in the study of the works of Chopin before encountering certain passages filled with the deepest gloom. These represent the sombre side of Chopin's nature, a nature which at times could be translated into the glittering brilliance of the waltzes and the scherzos.

Chopin unquestionably had a morbid "streak." He seemed to enjoy letting his mind dwell upon horrible things. It is difficult for us to tell whether this was the result of his physical condition of whether it came from his mental inclinations. At a hotel in Stuttgart, for instance, he had a horror of going to bed because he feared to contemplate the number of corpses that might have died in that bed. When the clock struck the hour, he writes in his diary, "How many become corpses at this moment in the world? How much sorrow over the corpses and how much consolation? Virtue and vices are the same; they are sisters when corpses. It seems that death is the best action of the human being."

This morbidity often lasted for some time, indicating an abnormal state of mind.

Chopin died at Paris, October 17th, 1849. After a life marred by great sadness and yearning, he approached death with grim certainty. To his faithful friends he said:

"You will play in memory of me and I will hear you from beyond."

"We will play your sonnets," said Franconme, his assistant.

"Oh no, not mine, play really good music, Mozart, Brahms, Schumann."

The doctor tried to persuade him that death was not imminent, but Chopin replied:

"Do not disturb me. It is a great favor when God permits us to see beforehand the moment of death. He has granted this to me; do not make my thoughts wander."

Later in the night he asked for a drink. Rising in the arms of a friend he breathed heavily and passed on.

Competent Chopin Commentaries

"He is unique in the world of pianists."—MOSZKOWSKIS.

"His playing was too delicate to create enthusiasm."

GEORGE A. OSGENT.

"He is the boldest, the proudest poet soul of his time."—SCHUMANN.

"I admired the elegance and neatness of his scales and legato playing."—HALLÉ.

"All the Frenchwomen date from him, and all the men are jealous of him."—OSKOWSKI.

"The piano hand, the piano rhinoceros, the piano mind, the piano lion is Chopin."—RIEGER.

A Master Composer's Portrait of Chopin

By Camille Saint-Saëns

"Chopin!" When the good King Louis Philippe was alive you should have heard with what a shiny accent and great expression words entered the two syllables. The artist's elegant manners, and the ease with which his name was pronounced, certainly contributed largely to the huge success he achieved. And besides, he was consumptive at a time when robust health was unfashionable; women, on sitting down to table, would throw their gloves into their glasses and nibble only a few dainty morsels at the end of a meal. It was the fashion for the young to look pale and thin: Princess Belgioioso appeared on the boulevards dressed in black and silver white, looking as won and shabby as Desdemona.

Chopin's illness, though real enough, was regarded as an attitude he had assumed. This young invalid of slow steps, a foreigner with a French name, son of an unfortunate country whose fate was pined and whose resurrection was desired by all in France, was in every way calculated to please the public of the day. Indeed, all this served him better than his musical talent, which, as a matter of fact, this same public did not in the least understand.

Proof of this lack of comprehension is to be found in the popularity of a certain *Grande Valse* in *E-flat*, now quite forgotten, but in those days strummed on every piano to the exclusion of other works of Chopin that were really characteristic of his talent. He had but few admirers worthy of the name: Liszt, Ambrose Thomas, Prince Czartorski (his best pupil), Madame Viardot, and George Sand, who entailed him to the skies in her *Memoirs*, proclaiming him the greatest of composers, "approached by Mozart alone," she added—a childish exaggeration, though at the time a useful counterpoise to the general opinion which saw in Liszt merely an agreeable pianist and looked upon Chopin as a performer of amazing powers of execution. This was judged and interpreted the musical ability of the two geniuses whose influence on the art of music has been so great.

Times have changed. After long years of the strife the great generation of Liszt has taken their rightful place. The *Waltz* in *E-flat* is relegated forever to the lumber-room, and all the dreamland flowers that appeared in the garden of the marvelous artist claimed by both France and Poland now blossom in perfect freedom and dispense their fragrance. We admire and love—but do we understand them?

Chopin's musical studies had been so incomplete that the great vocal and instrumental fields were not for him; he had to confine himself to the piano, in which he covered an entirely new world; he was a specialist, devoted to the impressions produced in him by the signs of nature. But whereas in others—in Beethoven, for instance—those impressions may be pure and unalloyed, in Chopin's music (with the exception of a few polonaises that voice his patriotic sentiment) is ever present the feeling of fever, of pain, and it is this standpoint we must adopt if we would give his music its rightful character. His music thrills with a passion—now overflowing, now latent or restrained—that gives it an inner warmth of feeling which makes it live intensely. Too frequently this passion is replaced by an affected and jerky performance, by contractions and spasms, opposed to his real style, which is both touching and simple.

This latter word may excite surprise when speaking of music that bristles with accidentals, with complicated harmonies and arabesques; but we must not see, as is generally done, but too too often stress on these details. Fundamentally, the music is simple, it betokens great simplicity of heart, and this must be expressed when playing it, under penalty of completely falsifying the intentions of the composer.

Chopin distrusted himself. He invited—and sometimes followed—perceptive advice, unaware that he himself, guided by instinctive genius, was more clear-sighted than all the savants around him, who were devoid of feeling of any kind.

At the beginning of the famous *Ballade* in *G* Major, the last measure of the introduction, we find in the original

edition a D, evidently written, though subsequently corrected into an E. This supposed E gives an expression of pain, of grief in harmony with the character of the piece. Was this a printer's error? Was it the original intention of the composer? The note produces a dissonance with unexpected effect. Now dissonances were at that time dreaded, though nowadays as welcome as truffles. From Liszt, who questioned on the matter, I could obtain nothing except that he preferred the E-flat. So do I, but I am not sure that Chopin, who was the original intention, arrived at this Chopin, when playing the *Ballade*, sounded the D; but I am still convinced that the E-flat was his first inspiration, and that the D was adopted on the advice of Liszt and hanging friends.

These marvelous works are threatened with a great peril. Under pretext of popularizing them, they are appearing new editions bristling with erroneous fingerings. That, in itself, would be a small matter; but, alas! they have also been improved upon, and this means that alien imitations may gradually replace those of the composer himself.

I cannot enter into the technical details necessitated by such an inquiry, but it is high time someone thought of bringing out an edition—if not of all his works, at least of those that deserve to be handed down to posterity—going back to the fountain-head and showing us the master's thought in all its purity. This fountain-head consists of manuscripts, wherever they can be found; original editions, now scarce and rare, and Telford's edition, as difficult to find, badly corrected and printed, and containing many faults, though these are easy to see and can be corrected. Before it is too late, may a really intelligent editor raise to Chopin's memory this imperishable monument that has nothing in common with the critic-given versions with which the musical world is invaded as by such destructive armies.

The Importance of Sight-Reading

By C. Chester Brown

WITH a large majority of students, sight-reading has been justly neglected. The pupil is often efficient in other simple little bits of music.

This is a lamentable condition in this age of music, for so many students are given only a few short years of a musical education; and, without this seasonal of tutoring ends.

On the other hand, if they are fair sight-readers, there is always an incentive to work out some new melody, music, or composition, wisely guided, will continue their work in a measure.

Pupils have come with wonderful technique, and the best of interpretation on many little classics, yet they cannot begin to read a third-grade study piece, in tempo.

In reading this with a new student, a portion of each lesson should be devoted to sight-reading alone. It has to be each week.

The current number of *THE ETUDE* is always in my point of view, and I find it invaluable for this particular demands in grade. In the first place, it meets all the needs of the student, in difficulty and variety of style of students, and the sight-reading is new material for the same class.

The development is really marvellous, and we can conscientiously keep at it every lesson. It is one of the personally interested in the child.

It would seem that a pupil who can play a fourth-grade piece well with study should be able to handle this aim in a second-grade piece sight; and it is with minutes alone that I devote at least one or two to sight-reading each week.

The *ETUDE* does serve a double purpose, as one can see in reading the Bass clef. So many are particular about the second, and first, to read. And so those I always give a record of the per cent.

A book of the per cent. grade is made, and the student's is a keen interest in their own progress.

"To make a house out of a household, given the raw material—be not; wife, children, a friend or two and good fire and good things are necessary. There are a few good men and good women. I want you can do without."

—SIDNEY LANTIER.

Chopin's Famous E Minor Prelude

A Lesson Analysis

By the Noted German Composer, Editor and Teacher

MARTIN FREY

FRANÇOIS NOÛVE—The lure of the Chopin *Preludes* is one of the most potent in all the weathery field of the tone art. Individualism was devoted to them and called them the pearls of music. Chopin had a way of inspiring extensively and thus remembering from the name of his keyboard dreams are made things which he more often carried in his mind than in his hands. In this way the *Preludes* were brought into existence. Judging from the somewhat strange accounts of the period of his life when he was writing these works, he apparently had a number of these things in his mind which he was able to play them or show them to the Parisian publisher Camille Pleyel. Pleyel was a man of great taste and a really very good pianist, but at the same time he was an excellent musician. The authors of publishing and piano-making started by the latter, who, in turn, recommended wonderfully under the efficient management of the son, Pleyel found that Chopin was anxious to make the famous type to the historic islands and was in need of money. At the time it was this advance that made the *Journal* possible. The *Preludes*, twenty-four in number, were published in 1838 and bear the opus number 28. They were devoted to the pianist and composer J. C. Roscher, to whom his day was very much admired for his own *Etudes*, which

were recommended by List, Moscheles and others. Now they are forgotten and are regarded as extremely dry. The remarkable *Prelude* number four in E minor, is one of the simplest and at the same time one of the most beautiful of all Chopin's compositions. It has been called a "little in harmony" which have composed it with the "top" (Chopin) of Peter Cornelius. It is that takes one to the heart and seems to give out all of the simplest and harmonic emotions to be found in such a theme. This beautiful *Prelude* has had to have been used in Chopin's *Paternal*. This must have been a most impressive occasion. The great doors of the Church of the Madeleine in Paris were hung with rich black curtains. On these curtains were embroidered in silver thread the large initials P. C. Meyerbeer, Pleyel, Chopin and many others among the most distinguished names in Paris were among the tall figures and we are to have followed the cabinet on the three-mile walk to Père la Chaise Cemetery. Three thousand people attended the service.

Anton Rubinstein said, "In playing the Chopin *Etudes* one forgets the whole world around him. The more one plays them the more one finds in drama. These apparently innocent little pieces seem to become greater and greater with every note.

attention and seems to lay hold upon our emotions in such manner that we are unable to relinquish it until the end of the composition. See how wonderfully Chopin has reiterated this thought in various ways throughout the composition.

With a view of creating a mood in which to play the composition, let us assume that the great tone poet sketched this lovely *Prelude* at the keyboard, shortly after receiving the news of the death of a very dear friend. This is by no means an illogical fancy, since we have no real assurance that he wrote this at Majorca, nor do we know just when and where he did write it.

When I first studied this composition (I use the term "studied" and not "played" because the latter term does not do justice to a piece in which the left hand alone demands a most careful and detailed study of the harmonic sequences) I saw before me as though in a vision a young mother at the deathbed of a child. It is impossible for her to grasp that the things which have been closest to her in all life have been snatched from her arms by some invisible force which she does not understand. This is portrayed in the rocking, swaying repetition of one motive—the surging of irresistible feelings in her breast. It is the terrible awe-inspiring question of existence which is embodied in Handel's great soliloquy, "To be or not to be." The question is moving her whole frame convulsively. After four measures of this mood, the question comes again in the fifth measure, this

If Chopin had never composed anything but the *Preludes* his name would have been immortal. List, Reubman and von Bülow were the first to realize the value of these tiny pieces of Chopin's remarkable products. One rarely knows the entire *Preludes* and the *Etudes* of Chopin, but the *Preludes* are the most beautiful and the most interesting of his compositions. There is no more beautiful and more beautiful of the character of the works, although all are, the *Preludes* of Chopin's most beautiful and the most beautiful of his compositions. The reason of this is to be recently questioned because their meaning and interpretation can not be comprehended by any but those who have a deep knowledge of Chopin's compositions are really extremely difficult to read with any but those who have a deep knowledge of Chopin's compositions.

Chopin's *Preludes* which apparently have minor technical difficulties are often seen, greatly to the surprise of unexpected technical material similar to the *Sonata* albums. The reason of this is to be recently questioned because their meaning and interpretation can not be comprehended by any but those who have a deep knowledge of Chopin's compositions are really extremely difficult to read with any but those who have a deep knowledge of Chopin's compositions. The *Prelude* number 4, in E minor, probably attests to the fact that this work was done in the past at the Madeleine, at the funeral of Chopin, it is an indication of his great musical merit. The *Prelude* number 4, in E minor, probably attests to the fact that this work was done in the past at the Madeleine, at the funeral of Chopin, it is an indication of his great musical merit. The *Prelude* number 4, in E minor, probably attests to the fact that this work was done in the past at the Madeleine, at the funeral of Chopin, it is an indication of his great musical merit.

time expressed through B-flat and A followed by B and A, a masterly stroke of the tone colorist in depicting emotions. Here there is a slight crescendo. This sorrow motive, as it may readily be called, may be given a little stronger accentuation than the dotted half-note would at first seem to require. The phrase in eighth notes in the ninth measure may be played as a cry of anguish. The mother screams from the depths of her mourning, "It cannot be! It cannot be!" The mother repeats, somewhat mechanically, the last two notes, A and F-sharp, with increasing depth of feeling and possible recantment at the end of Fate.

As we approach the stretto there is a gathering intensity of feeling which is the culmination of the tragedy in the stretto, which must be delivered with real dramatic force and feeling.

The Tragic Rest

THE SMORZANO notes the approaching resignation of the sorrow-torn mother. The half rest marked with a hold has great tragic significance. It is one of the evidences of Chopin's inimitable genius. Do not pass over this rest carelessly, as so many do with these dramatic pieces which great composers employ with such significance. The rest is Chopin's way of portraying that a kind of divine oblivion is given to the sufferer to assuage the unbearable pain. The three final chords, which should not be played as arpeggios, as marked in some editions, are the final resignation to the inevitable. To Rubinstein they were a requiem.

Consider for a moment what a real human drama you can set within the musical stage of twenty-five measures. A great masterpiece taking an entire evening need not be more deeply impressive, need not contain more intense and impressive visions of the greatest of life problems than this beautiful composition of the Polish master. The work is small in only one dimension, and that is its length. Considered in every way, the *E Minor Prelude* calls for the powers of a real musical tragedian. It is a composition that the student may well afford to play many times, not in a spirit of madman sentimentality, but with the same feeling as though he were called upon to act the leading role in a great drama. The great actor who, on the stage for but a few minutes, thrills his audience with a few phrases, is far finer than he who spends hours before the footlights and is forgotten soon after the fall of the curtain. The Chopin *E Minor Prelude* has a most far-reaching effect upon all musicians. After such an analysis as we have given it the reader will readily understand why his friends selected it to be played at the funeral of the master.

Keys in Rhyme

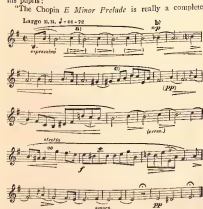
By Mary T. Patterson

SHARP

No sharps or flats below C; One sharp will show the key of G; D has two, and A has three; In E are four, and five in B. The F-sharp scale must then have six; And for C-sharp all seven are peeps.

FLATS

F-natural one flat must take; two flats the key of D-flat make. E-flat has three, and A-flat four, and still one more. For six the G-flat scale is known; And C-flat makes all seven its own.



poem. In the left hand we find human life, the daily humdrum of affairs, the terrible monotony of existence. It must be played with very severe evenness, quite softly and harmonically. The right hand is human suffering, human sorrow, which reaches a wonderful climactic point, a fine dramatic climax in the stretto near the end of the composition. Finally the human soul is exhausted—life is extinguished—and in the last chords we have a wonderful little requiem. If Chopin had written only this one work he would still be the great Chopin.

The noted artist Robert Spitz endeavored to portray this *Prelude* through a remarkable drawing depicting the figure of a woman with both arms leaning on a balustrade. She is enveloped in deepest sorrows. Her tired soul is filled with the bitterness of life and her body shudders at the great tragedy. She gapes blankly and hopelessly over the great waste of waters before her.

An Analysis

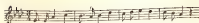
LET us make a clear examination and analysis of this remarkable and expressive composition. The opening phrase is clearly a sign coming from the depths of a disconsolate soul. This unusual phrase engages our

Chopin's E Minor Prelude. Pictorial Idealization by Robert Spitz



CHOPIN PLAYING

From a Monument in the Parc Monteuil in Paris



It remains true, nevertheless, that in the course of time the Polonaise became appropriated by the gentry with whom it grew institutionalized, so to speak, and inseparable from all festive occasions, while the peasants more faithfully favored the livelier dances of the Mazurka type. In fact, as the peasant garb to this very day lacks a requisite of the boisterous and jolly Mazurka, so the "Kontars" (long frock-coat) falling down to the knees with its peculiar blousing sleeves, the richly adorned feathered-caps, colored high boots, the whole brilliant attire of the gentry seems inseparably identified with the Polonaise's festive pageant. "A vivid pageant of martial splendor," writes Huneker, "at once the symbol of war and love, a weaving, caudless, voluptuous dance." "The Polonaise," says Franz Liszt, "is the true and purest type of Poland's national character." But eloquent as is Liszt's description of it, one must turn to Poland's national poet, Mickiewicz, whose great epic, "Pan Tadeusz," is now available to the English speaking world in a beautiful prose translation.* In order to form an adequate idea of the true character and the place which the Polonaise held in national life. To quote but briefly, "The Chamberlain stepped forward and lightly throwing back the flowing sleeves of his Kontars and twirling his moustache, he offered his hand to the bride. With a polite bow he invited her to lead off in the first coté."

"And the couples followed one another merrily and uproariously."

"The circle would disperse and then contract once more! As when an immense serpent winds into a thousand folds, so there was seen a perpetual change amid the gay, multi-colored garments of the ladies, the gentlemen and the soldiers, like glittering scales gilded by the beams of the western sun and reflected among the dark pillows of turf. Brief was the dance and long the music."

Chopin's Polonaise in A Major

It was some vision like the above which terrified, haunted and inspired Chopin on the Island of Mallorca, possibly amid the walls of the convent of Valendrar, in the wake of some sleepless night of meditation, reminiscence of by-gone days and creative effort. The already ill-sick Chopin was seeking relief shown in 1839 in company of George Sand. The two Polonaises published a year later as Op. 40 belong to that most fruitful

ful period when Chopin had reached the height of his genius. Think of the mass-lesions of the day able to secure as primaries in that blessed year: the *Sonata in B flat minor*, the *Second Introduction*, second *Ballade*, *Scherzo in C sharp minor*, Op. 39, four *Mazurkas*, Op. 41, the *Polse*, Op. 42, and the two *Polonaises* mentioned!

The richness of the composer's fancy as well as the pliability of his chosen form are wonderfully illustrated by these two companions of Op. 40, the Polonaises in A major and C minor. While deeply contrasted, they seem complementary of one another, brothers in mold; they are each other's opposite in mood. Between themselves, they indeed epitomize the whole tale of "Poland's glory" and "Poland's downfall." They seem to reflect not merely subjective impressions but collective aspirations and experiences. Contrary to the theory propounded that only the major mode is fit to translate collective feelings, the fact being adduced in proof that all national anthems are in a major key, the writer feels that the deep pathos of the C minor Polonaise indeed transcends personal emotion and seems to voice the grief and woe of an entire people. But to none of Chopin's Polonaises does the appellation of "heroic hymn of battle" better apply than to the A major. Because of its martial ring, it is popularly labelled the "Military Polonaise." Performers beware, however, lest this does not turn into a sad travesty, if it be made to evoke the rigidity and stiffness of some Prussian drill-sergeant! Nor is necessary to make it symbolic of some cavalry charge turning a difficult position at top-speed. It is not storm but fire and power that matter. Huneker is justly surprised that this Polonaise should be so much played while being so very "unmusical." Perhaps it is the total absence of ornamental passage-work that deceives people as to its facility of execution and hinders amateurs as well as artists from hurrying through it. In truth, it demands wrists of steel and iron fingers. One is reminded of a contemporary's surprise at a handsake of Chopin's, at the "bony resistance" of this velvety hand and of Louis Edouard's judgment about Chopin: "A thin hand, but born to be strong" and "the skeleton of a soldier covered by feminine flesh." Huneker is right in asserting that Chopin "had the warrior in him," for indeed "there are moments when he discards gloves and deals blows that reverberate with formidable clangor." Sustained power is no easy task. For this reason—besides some esthetic considerations—it should be remembered that even the most powerful force is susceptible of alternatives of relaxation and tension, of more or less accentuated tonal and rhythmic values, of proper distribution of light and shade, or to use a word discredited in the political world, the right "balance of power." A detailed survey, being here the realization of this point almost at every turn.

Structural Analysis and Hints for Performance

A PERFECT balance between technique and expression, form and contents was certainly achieved by Chopin. His constructive ability—for a long time often underrated—should be remembered that even the most powerful force is susceptible of alternatives of relaxation and tension, of more or less accentuated tonal and rhythmic values, of proper distribution of light and shade, or to use a word discredited in the political world, the right "balance of power." A detailed survey, being here the realization of this point almost at every turn.

A prodigious innovator, he could be wholly conservative. For a truly bold and independent spirit does not reject in revolution for its own sake. Genius is frequently content with filling familiar old vases with rich new wine of its own. Thus is Chopin in his Polonaise. In a great epic like the *A flat major Polonaise* (Op. 43) the character becomes enriched and renovated by a novel harmonic scheme, by episodes intertwined of different color, rounded out by Introduction and Coda. The fantastic drama of the *F sharp minor Polonaise* (Op. 44) actually bursts the whole frame asunder by its curious, decorative interpolations and the superimposed vision of a Mazurka. Thus in the A major, this very emblem of concentrated energy where all is light, sound and power, the unity of mood demanded extreme simplicity as well as regularity of structure. This triumphal paean adopted the old pattern of the dance-song with its tripartite, cyclic arrangement, A + B + A, wherein B—the Trio—brings a new idea in a related key (the sub-dominant in this case) while A opens and closes the cycle without resorting to either introduction, transition or coda. Each section, in turn, consists of two parts, the second but a derivation of the first and repeating the same first part so as again to reproduce in a smaller scale the tripartite scheme of the whole. Regular metric structure, dominant rhythmic and dynamics, simple though rich harmony, are made to enhance the essential conciseness and directness of appeal.

The initial phrase sets out boldly with the tonic chord on the strong beat of the measure, membership to the pedal. Chopin's arresting comment about Thalberg, "a pianist who makes his shadings with his feet instead of his fingers," need not be taken too literally but should be remembered in working out with the wrist and fingers, and without pedal, the crescendo in the cadence of the five sixteenths to the accent on the first beat of the second measure. In that second measure, the triplet and the following eighth of the third beat are suggestive of percussion instruments, a rhythmic feature to come out clear and crisp, without pedal, to relieve by short staccato the strain of sustained power. The fourth measure starts with a handful of notes in extended positions the consequence being a loss of power to the accented note. To remedy this, the writer recommends the following for facility:



By a sudden 6/4 chord the fifth measure switches off into the key of C sharp major. Its triplet of chords sounds peculiarly "military" with their brassy ring. But, on the last C sharp major chord, the second eighth of the second beat, the firm grip must be somewhat relaxed to render the crescendo of the following ascent possible, while the pedal may come down again on the third beat—the melodic and chordal progressions in this high register being quite immune from blurring. These cues should be consistently observed for effective cooperation of touch and pedal. In the sixth measure—to give one more instance of proper economy of strength—the six sixteenths in notes of both hands in C sharp should be started piano and with a fresh pedal. In measure seven, a series of first inversions of perfect triads beginning with the major triad of B, swiftly turn back to the initial key in which the eighth measure exhibits the typical tendency already described.

The second part of section A boldly starts with a dominant seventh of the key of E. It is, as has been said, solo-diaty and derivative, bringing back some previously heard features such as the chord triads, the six sixteenths in repeated octaves, and requiring the same mode of treatment. As strength is liable to wane, the repetitions at least in the last, may be avoided thus:




Notice how skillfully Chopin contrives, by using several minor triads before, to turn the high light upon the major key of G-sharp in which the subsidiary melody luminously reappears, a major third higher up. Quite



A PENCIL PORTRAIT OF CHOPIN (Made by Winternitz in 1847)

suddenly again, and by a modulation analogous to that used at the close of the first part, the distant new key is switched back to E, whence a brief but beautiful sequential transition bridges over the resumption of the entire initial phrase.

The Trio

THE Trio provides not so much a contrast as a continuation through new material. While in the accompaniment the characteristic pattern,  prevails,

the melody suggests a trumpet call. Broad and powerful, it seems to sound the high note of a battle-cry for freedom! The call is repeated twice and strong figures must be used to make it ring. Chopin himself is supposed to be the inventor of a proceeding—thumb and second finger joined to strike simultaneously the key—which might prove an excellent solution, though it is not devoid of danger when it comes to the quick skip of a fourth in every second measure. After this danger-point, a sudden *p* and, like some eager response from the crowd to the preceding call, surges a sequential climax to be carefully graded until we reach, through chromatic octaves, by contrary motion in both hands, the return of the main theme scored for full orchestra. (The upper part of the right hand octaves and the lower of the left should be carefully fingered—with fourth finger on black keys and the third on A sharp of the right and on F sharp of the left—and practiced separately, *spinto* and *pianissimo*.) Another interruption with the "Piano" effect of a distant key and another sequential rise, by diatonic steps in the harmony, carries us up to the familiar cadence at the end of this part.

The second part of the Trio includes a mainly dynamic and rhythmic interpolation before the resumption of the theme of the first part. Kettle-drum rolls and rhythmic pulsations alternate, become condensed, and lead back to the beginning by the mighty union of left hand octaves and right hand trills. Because of this character, we are not averse to a modified disposition of the hands, especially in the initial measure, as used by some virtuosos, for the sake of greater power, such as the following:



This enables even amateurs to make a "big row" at a comparatively small cost, provided the repetitions be quick enough in both hands to give sufficient density to the trill and adequate intensity to the crescendo. In spite of exceptional passages like this, it remains understood that Chopin's wonderfully idiomatic scoring for the piano should not be tampered with. But, since we mention slight alterations to the letter, justifiable only inasmuch as the spirit remains preserved, I will call attention to the fact that we may, at the very close of the piece, follow with impunity Mr. Paderewski's example in adding the low octave of the fundamental as a grace-note to the last beat, thus bringing the whole cycle described to a decisively conclusive stop.

Chopin Reflections

"Friendship has no tendency to secure veracity; for by whom can a man so much wish to be thought better than he is, as by him whose kindness he desires to gain or keep."

"For a long time players have acted against nature in seeking to give equal power to each finger. On the contrary, each finger should have an appropriate part assigned to it."

"A little private imitation of what is good is a sort of private devotion to it, and most of us ought to practice art only in the light of private study—preparation to understand and enjoy what the few can do for us."

"So much is clear to me, I shall never become a copy of Kalkbrenner; he will not be able to break my perhaps bold but noble resolve—to create a new art-form. If I do now continue my studies, I do so only in order to stand at some future time on my own feet."



CHOPIN AND HIS FRIENDS

What Great Men of Art Said About Chopin

Selected. S. Porel

"I AM still enough of a Pole to give up the rest of music for Chopin."—F. NITZSCH, "Ecce Homo."

"I worship Chopin particularly because he freed music from its tendency for all that is shallow, ugly, mean, awkward. Beauty and nobility of spirit and especially a fine cheerfulness, buoyancy and magnificence of the soul, as well as an Oriental depth of emotion, have never been expressed in music before him."—FRIEDRICH NITZSCH. "Yes, one has to admit that Chopin is a genius in the full sense of the word. He is not only a virtuoso, but a poet as well. He knows how to bring out all the poetry in his art. He is a poet of tone, and nothing equals the delight he renders when he sits at the piano and improvises. He is then neither a Pole, nor a Frenchman, nor a German, but betrays a higher lineage. One feels that he has come from the world of Mozart, Raphael, Goethe. His real fatherland is the world of dreams."—HERNANDEZ. "Liszt possesses a sublime talent of execution equalled only by Paganini, but you can judge Liszt only when it will be given to you to hear Chopin. The Hungarian is a devil, the Pole an angel. This fine genius is less of a musician than of a soul manifesting itself."—BALZAC. Written in 1843.

"Liszt possesses a sublime talent of execution equalled only by Paganini, but you can judge Liszt only when it will be given to you to hear Chopin. The Hungarian is a devil, the Pole an angel. This fine genius is less of a musician than of a soul manifesting itself."—BALZAC. Written in 1843.

Owing to the great wealth of Chopin material secured for this special issue, the Teachers' Round Table Department and the Stamp Book are to be found later in this issue.

The Form and Construction of a Famous Nocturne, Chopin's Opus 15, No. 3

As Analyzed by A. P. Christiansi

IN THE music section of this issue our readers will find the exceptionally fine outline of the form of this famous nocturne as portrayed by A. P. Christiansi, in his invaluable "Principles of Expression in Pianoforte Playing." This gives a great insight into the form and consequent performance of the work. It is most desirable for the student to learn the balance of the periods. In the text of his work Christiansi writes:

Periodizing is one of the most important aids in comprehending and interpreting a composition. Being an intellectual achievement, entirely independent of emotion or taste, it can be subjected to proper principles and rules.

The first step in periodizing a composition is to ascertain where each period ends.

First Rule

The termination of a period is shown by the reappearance of the old, or the commencement of a new subject; or, by the reappearance of the old, or the commencement of a new subject, another period begins. By examining the periods of Chopin's nocturne it will be found that the termination of the first six periods was determined by symmetrical reappearance of the original subject; and the termination of the seventh and eighth periods, by the commencement of new subjects.

The next step is to ascertain the termination of phrases and sections.

The rule just given is here equally applicable.

The termination of either phrase or section is likewise to be ascertained by a symmetrical beginning of the next one, or through quite a new beginning.

Second Rule

Each metrical group should be as much as possible a unit in itself. Periodizing should respect this unity, and not cut into it.

The consideration of such unity is of decisive importance when any doubt arises as to whether

A Section has 2 or 3 Measures,
A Phrase has 2 or 3 Sections, or
A Period has 2 or 3 Phrases;

for example: Where two sections have five measures, or three sections have seven measures, or which of the serious the odd number measures be phrases have seven sections, and it is doubtful to which of the phrases the odd number of sections belong.

Compare now the sections and phrases in our illustration, and ascertain whether there is such unity in them.

By examining the first period of Chopin's nocturne, we find that it terminated with the twelfth measure, we find that it terminated with the twelfth measure, we find that it terminated with the twelfth measure.

This gave us a period of twelve measures.

By a symmetrical appearance of the subject in the eighth measure, this gave us two phrases, of seven and five measures respectively.

The first section was terminated with the third instead and third measure, by the evident unity of the second

The second, third and fourth sections had plainly two more right to them, on account of greater unity, than three measures, respectively.

If the student will now examine the other periods in and applicable as well as adequate, for all similar metrical work.

"After the hammer and tongs work on the piano-forte, to which we have of the delicacy of M. Chopin's tone, and the elasticity of his passages are delicious to the ear."

—HENRY CHOLBY.



"Paul Paderewski, of the Last Party, 1848, by John M. Paderewski, translated from the Polish by George Russell Hayes, London and New York, J. M. Dent & Sons, Ltd.—New York, E. P. Dutton & Co.

MANUSCRIPT AUTOGRAPH OF CHOPIN

MAZURKA

Chopin's idealizations of the *mazurka* rhythm are no less wonderful than his treatment of the waltz. The *Mazurka* in B flat is a striking specimen. Grade 3.

Vivace M.M. ♩ = 50



FR. CHOPIN, Op. 7, No. 1

f *cresc.* *ff* *p scherz.* *f* *cresc.* *ff* *p*

p legato *p* *stretto* *p non legato* *fz* *poco rall.*

a tempo *cresc.* *ff* *fz* *p*

sotto voce *pp* *f* *cresc.* *fz* *p*

rubato *f* *cresc.* *fz* *p*

POLONAISE

A Allegro con brio M.M. ♩ = 96

ff

5

10

15

20

poco rit.

a tempo

Fine

TRIO

3d Volta

energico

25

30

35

TRIO 2nd part

più f

p

f

p

fine

f *riten. e molto cres.* *ff* *più f* *p* *cresc.* *f* *p* *cresc.* *f*

See an interesting article in connection with this number on another page of this issue.

PRELUDE

F. CHOPIN, Op. 28, No. 4

Largo M.M. ♩ = 66

espress. *non staccato* *stretto* *f* *dim.* *p* *sf* *sfz*

NOCTURNE

F. CHOPIN, Op. 15, No 3

FIRST PERIOD—TWELVE MEASURES

PHRASE—SEVEN MEASURES

PHRASE—FIVE MEASURES

Subject *p* *cresc.* *f* *dim.* *p*

(3) (3) (3) (3) (3)

SECOND PERIOD—TWELVE MEASURES

PHRASE—SEVEN MEASURES

PHRASE—FIVE MEASURES

cresc. *f* *dim.* *p* *poco rit.*

(3) (3) (3) (3) (4)

THIRD PERIOD—TWELVE MEASURES

PHRASE—SEVEN MEASURES

PHRASE—FIVE MEASURES

a tempo cresc. *f* *dim.* *p* *leggierissimo*

FOURTH PERIOD—FOURTEEN MEASURES

PHRASE—SEVEN MEASURES

PHRASE—SEVEN MEASURES

cresc. *dim.* *p* *dim. e ritenuto*

FIFTH PERIOD—EIGHT MEASURES

PHRASE—FOUR MEASURES

PHRASE—FOUR MEASURES

a tempo sotto voce *p f* *p*

SIXTH PERIOD—EIGHT MEASURES

PHRASE—FOUR MEASURES		PHRASE—FOUR MEASURES	
Section	Section	Section	Section

SEVENTH PERIOD—TEN MEASURES

PHRASE—FOUR MEASURES		PHRASE—SIX MEASURES	
Section	Section	Section	Section

EIGHTH PERIOD—TWELVE MEASURES

PHRASE—FOUR MEASURES		PHRASE—FOUR MEASURES		PHRASE—FOUR MEASURES	
Section	Section	Section	Section	Section	Section

*The asterisk, at the last measure of the fourth period, calls attention to an irregularity of metrical measurement.

Religioso

*It is unnecessary to analyze this second part, as it consists of perfectly regular periods.

FUNERAL MARCH

MARCHE FUNÈBRE

THE ETUDE

This is the slow movement of the Sonata Op. 35. It has become the most celebrated of all funeral marches. It is especially effective for four hands.

M.M. $\text{♩} = 66$

SECONDO

FR. CHOPIN Op. 35

pp 1 2 3 4 più cresc 5 6 7 8

cresc 9 10 11 12 più cresc 13

sf sempre f tr p ff f sf

TRIO

sf sempre a) f tr p fine pp

pp

pp

1 2

D.C. al Fine

FUNERAL MARCH

MARCHE FUNEBRE

FEBRUARY 1926

Page 119

PRIMO

FR. CHOPIN Op. 35

N. M. $\text{♩} = 66$

pp

più cresc.

cresc.

più cresc.

sempre f

p

ff

f

sempre f

TRIO

p

Fine

pp

pp

pp

1

2

D.O. al Fine

b) $\text{♩} = 66$

An imposing, sonorous number in processional style. Play steadily and not too fast.

Maestoso M.M. ♩ = 108

TRIUMPHAL MARCH

SECONDO

THE ETUDE

GEORG EGGEING, Op. 251

The musical score is written for piano and consists of 12 systems of music. The key signature is one flat (B-flat major or D-flat minor) and the time signature is common time (C). The score includes various dynamic markings such as *ff* (fortissimo), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *sempre f* (always forte). It also features articulations like *Fine*, *pesante*, and *D.C.* (Da Capo). The score is marked with numerous fingerings and slurs, indicating a technically demanding piece. The tempo is indicated as Maestoso M.M. ♩ = 108.

TRIUMPHAL MARCH

PRIMO

GEORG EGGEING, Op. 251

Maestoso M.M. ♩ = 108

The musical score is written for piano and consists of several systems of staves. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Maestoso M.M. ♩ = 108'. The score includes various musical notations such as dynamics (ff, mf, f, mp, p, fff), articulation (accents, slurs), and performance instructions (Maestoso, Fine, Jubiloso, pesante, D.C.).

The score is divided into sections: **PRIMO** and **TRIO**. The **TRIO** section begins with a 'Fine' marking and a '2' indicating a repeat or a new section. The **TRIO** section is marked 'p' (piano) and 'Jubiloso' (jubilant). The score concludes with a 'D.C.' (Da Capo) instruction.

THE FLYING RINGS

A very clever characteristic piece, which may be made useful as a study in touch and in interpretation. Grade 3.

Andante con moto M.M. ♩ = 144

MONTAGUE EWING

p

rit.

Fine

D.C.

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MY HEART AT THY SWEET VOICE

from "SAMSON AND DELILAH"

C. SAINT-SAËNS

One of the beautiful modern melodies, that has come to stay. A fine study in the singing tone and in cross-hand accompaniment. Grade 24.

Andantino M.M. ♩ = 72

p dolce

string.

Copyright 1928 by Theo. Presser Co.

Un poco più lento

cresc.
rit.
p
pp
dim.
una corda

LARGO

from the "NEW WORLD" SYMPHONY

ANTON DVOŘÁK

Written in 1893, this symphony achieved immediate popularity. The *Largo* should be played tenderly and with emotion. Grade 4.

Largo M.M. ♩ = 52

p
pp
f
cresc.
dim.
una corda
sempre legato

Un poco più mosso

trascorre Pedale

cresc.

f

poco ritard.

dim.

Poco meno mosso

pp

ped. staccato

pp

Meno mosso. Tempo I. M.M. ♩ = 52

dim.

pp

ppp

molto cresc.

f

dim.

a tempo

dim.

ppp

mp

f

pp

Molto Adagio

D. Appleton and Company Present an Instructive and Recreational Piano Collection

Light Piano Pieces the Whole World Plays

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Ascher, J. *Alban Leaf (Mazurka)*
Bachmann, G. Les Sylphes
Beaumont, P. Cou Amore
Blon, Fr. von Love's Dream
" Serenade d'Amore
" Stillelute

Block, J. Serenade
Belmi, F. La Zingara
Borowski, F. La Coquette

Bose, A. Rose Mousse
Dahles, L. *Valz Lente (Coppelia)*
Drigo, R. Serenade
" Valz Bilette

Durand, A. First Waltz
Egghard, J. Morning Prayer
Ehrlich, J. Love's Springtime

Ellenberg, R. *First Heart Throbs*
Favarger, R. *Adieu (Nocturne)*
Fliege, H. Chinese Serenade
Gabriel-Marie Serenade Badine

Ghys, H. Aurora's Glimp
Gillet, E. Entr'acte Gavotte

Gottschalk, L. The Dying Poet
Gomod, Ch. Serenade
Grig, Ed. Norwegian Dance



Gungl, H. Sounds from Home
Hartman, H. Bygone Days
Hauser, M. Cradle Song

Hies, C. La Gitana
Heller, S. Tarantelle
Hollander, V. Conzonetto

Ijmsky, A. Berceuse
Jensen, A. The Mlle
Jenne, A. Jollification

Jungmann, A. Will O' the Wisp
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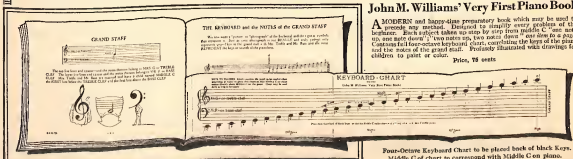
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A appropriate little teaching number. The grace notes are "crush notes" played right on the count, and almost together with the principal note.

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VALSE ELIZE

FEBRUARY 1926

Page 131

FRANK H. GREY

Valse con grazia M.M. = 63

accel. *rall.* *Don slancio* *molto rubato*

Ped. simile *poco rall.* *a tempo* *Ped. simile*

attacca *Hurried and detached in right hand, quasi staccato* *mf* *fine*

poco rall. *rall.* *D.S.*

TRIO *Brilliantly* *broader* *a tempo* *rall.* *allargando poco a poco* *mp* *molto in tempo* *mp* *D.S.*

In executing the *glissando* passages, lay the back of the third finger across the keys at right angles, bracing the finger with the thumb if necessary, Grade 4.

Tempo di Mazurka M.M. ♩ = 126

SATANELLA

MAZURKA

CARL SCHMEIDLER

The musical score for "Satanella" is a 12-measure piece in 3/4 time, marked "Tempo di Mazurka" with a metronome indication of 126 beats per minute. It is composed by Carl Schmeidler. The score is written for piano on a grand staff. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The piece begins with a glissando in the right hand, marked "glissando". The first system ends with a "Ped. simile" instruction. The second system begins with a "TRIO" section, marked "ff Fine" and "dolce". The piece concludes with a "d.c." (da capo) instruction.

THE BALLOON MAN

FEBRUARY 1926

Page 133

E.R. KROEGER

A capital teaching piece by an experienced writer. Light finger work, the singing left hand, and shifting tonalities are all exemplified. Grade 24.

Allegro

The musical score for "The Balloon Man" is written for piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegro". The piece is composed of 13 staves. The first staff has a treble clef and a bass clef, with the right hand playing a melody and the left hand playing a bass line. The melody includes the words "Bal-loon! Bal-loon!". The piece includes dynamic markings such as *mf*, *p*, *cresc.*, and *dim.*. A "CODA" section is indicated at the end of the piece. The score is published by Theos. Prosser Co. and has a British Copyright secured.

THE STUDIE

a tempo
mp
a tempo
mp
rit.
pp
p affret.
a tempo
Un poco più, con eleganza
p
TRIO
a tempo
a tempo
8
8
8
8
Lento (a tempo)
p
affret.
pp rit.
pp rit.

From here go back to (A) and play to (B); then play Trio.

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With Spirit M.M. ♩ = 120

MANUAL

Gt. F. with full Sw.

add to Gt.

PEDAL

Sw. *mf*

Gt.

add Reeds

rall.

Fine

Sw.

Celeste, Sal. Violina

rall.

in tempo

Ped. Bourdon and Bass Flute 8'

Gr. Diap.

Sw.

rall. *D. C.*

I MISS YOU

Scottie McKenzie Frasier

GERTRUDE MARTIN ROHRER

Moderato

1. I miss you in the morn - ing and
back and let me rest in the

Con Ped.

at the close of day, I miss you in the Spring-time and a - long the moon - lit way;
beau - ty of your smile, Come back and make my life one per - fect gold - en while; Come

rit. *dim.*

love you, love you al - ways, In the ev - er and a year, Come back a - gain, come back to me, I
back and let me live in the beau - ty of your smile, Come back a - gain and make my life One

colla voce

am so lone - ly dear.
per - fect gold - en while.

2. Come

DRIFTIN'

THE ETUDE

Words and Music by
LILY STRICKLAND

Andante semplice

mp Moon's a shin-in' clear to-night, Might-y fine for drift-in;
 Jas-mine's dream-in' in the dew, Mock-in'bird's a sing-in;

mf cresc. Wa-ter's hum-min' soft an' slow, Shad-ows gent-ly shift-in'
 Night's a cal-lin' out to you, Per-fume's sweet-ly cling-in'

accel. Come hon-ey, Come an' drift a-long with
 Come hon-ey, Come an' drift a-long with

Con espress. Drift-in', drift-in' in the moon light, Dream-in',

dream-in' jus' we two; While the world's a - sleep-in', Night her vig-il's keep in;

mf cresc. accel. Oh it will be jus' Heav-en to drift with you!

mf Drift-in', drift-in' in the moon light;

cresc. Drift-in', drift-in' sweet an' slow; Dream-in', dream-in' in the

moon - light, Oh it will be jus' Heav - en to drift with you!

Oh it will be jus' Heav - en to drift with you!

dim.

From the French of Leon Montemachen

English Words by Tod B. Galloway

LIFE
LA VIE

TOD B. GALLOWAY

Moderato

Ah! life is brief, Love but a sigh; A lit-tle
La vie est vai - ne, Un peu d'a - mour, Un peu de

mf *pp* *p*

grief, And then good - bye, And then good - bye! Life is but seem - ing, A hope so
hai - ne, Et puis - bon - jour, Et puis - bon - jour! La vie est drê - ve, Un peu d'es -

bright, A lit-tle dream - ing, And then good - night, And then good - night! Life is but
poi - ré, Un peu de rê - ve, Et puis - bon - soir, Et puis - bon - soir! La vie est

seem - ing, A hope so bright, A lit-tle dream - ing, And then good - night!
drê - ve, Un peu d'es - poi - ré, Un peu de rê - ve, Et puis - bon - soir!

rall. *rall.*

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CARL WILHELM KERN, Op. 504, No 1

Not too fast M.M. ♩ = 72

p *mf* *Allegro* M.M. ♩ = 126 *p* *cresc.* *f* *calando* *a tempo* *Tempo I* *p* *mf* *slower* *p* *mf* *calmato* *cresc.* *morendo*

Musical Scrap Book

By A. S. GARBETT

THE SECRET OF LISZT'S SUCCESS

Even to this day, Liszt's technique is regarded as being as the last word in piano-playing, but Henry T. Finck in his *Succes in Music*, reminds us that this is not wholly true, and that something more than technique established Liszt among the immortals:

"Kindworth wrote that 'Liszt did the most astonishing things with his left thumb, making one think it must be doubly as long as an ordinary thumb.'" writes Finck. "He certainly had an ideal hand for piano-forte playing, his fingers being not only unusually long but connected by such elastic tendons as others can in octaves. But this was not the secret of his success. Nor can his triumphs be explained by reference to the amazing technical facility he acquired by incessant practicing, in his youth—one of his daily exercises being the transposition of one of Bach's preludes and fugues into all the twenty-four keys. Dazzling as was his technique, it has probably, as one of the leading German pedagogues, Rudolph M. Breithaupt, maintains, been surpassed since by D'Albert, Busoni, Godowsky and other virtuoso of our time. What gave him his tremendous power over audiences was the fact that his technique was spiritualized, was made subservient to the will of a unique, inspired personality. That was the reason why, as Tausig said, 'No mortal can vie with Liszt; he dwells upon a solitary height!'"

THE CHILDHOOD OF SCHARIN

One of the most interesting and original of Russian composers was the late Alexander Scharin, concerning whom A. Eaglefield Hall has written a book of autobiography. His genius manifested itself early. His mother died when he was six months old, and his education was cared for by his father's sister, "Aunt Lubov," who seems to have devoted herself to him and trained him well.

"When only five years old he would extemporize on the piano, though it was some time before he could write music," says Hall. His acute ear and his musical memory were astonishing. A single hearing of any piece was sufficient to enable him to sit down and reproduce it exactly on the piano. In 1857, during the Russo-Turkish war, when the Ismailovsky Guards Regiment was leaving for the seat of war, the young boy was taken to the station to see the men off with the rest of the Guards. During the train journey the band played a quadrille, then very popular, called "The Snowstorm." On his return home the five-year-old musician played the piece through on the piano from beginning to end, greatly to the amazement of the family.

"Later on, when he heard his foster-mother play a *Gavotte* by Bach, and *The Gondolier's Song*, by Mendelssohn, young Alexander, then a boy of eight, immediately sat down and reproduced them without a mistake.

"From the age of eight he composed a few simple pieces and also developed a strong love for poetry, writing many short poems himself. He also amused himself a good deal by cutting things out of wood, and this inventive pastime even expanded to the making of miniature pianos, in which he was particularly successful."

Scharin died from an infected boil on his hip, much as Lully, nearly two and a half centuries ago, died from an infected wound on his foot received from his own lision while conducting.

IN PURSUIT OF MACDOWELL

ONE of MacDowell's first teachers was the great pianist Theresa Carreno; and in her book on "The Boyhood of MacDowell," Abbie Farwell Brown includes an amusing incident which is given here in somewhat abbreviated form.

"At that time Miss Carreno was about eighteen or nineteen, a very lively and fascinating young woman," says Miss Brown, while Edward MacDowell was only a little boy to whom she took a great fancy and undertook to teach. "Like a true Spaniard she liked to show her fondness for those she loved. . . . But he was proof against her sweet ways. Especially he could not bear to have Madame kiss him, as she liked to do."

"Naturally at first this piqued her. But, with her cleverness and mischief, she soon discovered that she had an unexpected weapon to use for her own purpose. Sometimes he did not play his lesson as well as his fair teacher thought he should. Then instead of scolding him—she kissed him! 'This time, if you play not right, I kiss you, Edward!'" So the fascinating young creature would say, shaking her pretty head and showing her white teeth, with mischief in her eyes. And he would hasten dutifully to do his best, in order to escape that dreadful punishment."

Years later, Carreno used to tell the story of one such occasion when Edward got the better of her. Madame not only threatened him with the above dire punishment but also proceeded to carry it out. But Edward was a mischief for her. He darted out of the room, down the stairs and out of the front door into the street with his teacher at his heels. She chased him quite around the city block and back into the home again, "doubtless to the great edification of the neighborhood."

THE PERSONALITY OF BERLIOZ

"EVERYTHING about Berlioz was misleading," remarks Romain Rolland in "Memoirs of Today," adding, "even his appearance. In biographical portraits he appears as a dark southerner (Southern France, of course!) with black hair and sparkling eyes. But he was really very fair and had blue eyes, and Joseph d'Orville tells us they were deep-set and piercing, though sometimes clouded by melancholy or languor. He had a broad forehead furrowed with wrinkles by the time he was thirty, or, as E. Lepoutre puts it, a large umbrella of hair, projecting like a movable awning over the back of a bird of prey."

"His mouth was well cut, with lips compressed and puckered at the corners in a severe fold, and his chin was prominent. He had a deep voice, but his speech was halting, and often troubled with emotion; he would speak passionately of what interested him, and at times be effusive in manner, but more often he was ungracious and reserved."

"He was of medium height, rather thin and aquiline in figure, and when seated he seemed much taller than he really was. He was very restless, and inherited from his native land, Dauphiné, the mountaineer's passion for walking and climbing, and the love of a vagabond life, which combined with him nearly to his death. He had an iron constitution, but he wrecked it by privation and excess, by his walks in the rain, and by sleeping out of doors in all weathers, even when there was snow on the ground."

It is difficult, by the way, for an Anglo-Saxon to believe that Berlioz "wrecked his constitution" by sleeping out of doors!

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THE GENERALLY accepted and popular idea as to when the training and development of the voice should begin is that the prospective student should have attained full growth. That is, they should be not less than sixteen or seventeen years of age. This is true in the case of those who are to be singers and will have to use the voice several hours a day and undergo concentrated vocal training. But, and this is the main point, the training of the voice should begin in Childhood. Children's voices ought to have supervision in the home and in the school so that later when the child is grown and wishes to devote the necessary time to become a singer the way will have been prepared and the usual bad habits of tone and speech will not have to be corrected.

All persons should have agreeable speaking voices and pleasing singing voices. The exceptions are in the case of abnormal conditions needing pathological attention. Such cases are rare. Self-consciousness and greater modesty are more people do not become singers. Early voice training would eliminate self-consciousness.

Regarding the matter of vocal training, the late David Blipman said, "We have heard a good deal when all music, and singing in particular, is done with too much careful consideration. The voice is so intimate a thing that no one can escape it in himself or others and so great its powers, when properly used, whether in speech or song, that it is amazing that our qualities are not more fully recognized by educators and treated accordingly. But up to the present time it seems that those who have influence in educational matters have regarded their eyes opened to the fact that every human being should be taught to speak properly and sing as well as may be, and that these things are perfectly easy of accomplishment if only correct methods are put before the children as they grow up."

Languages, the most difficult to acquire by adults, are learned by children with perfect ease, from those with whom they come in contact. They will speak them well or ill, according as they hear others speak. In short, example is, as far as voice is concerned, better than precept; and the ear, so intimately associated with everything vocal should be given more to do than has been hitherto thought necessary either in school or by private teachers.

While most young people do not begin to take singing lessons until their voices are reasonably settled and can bear the strain of study, it does not seem incompatible with the dictates of common sense and the training of voices, of bodies, and of minds, and of the mind, that earlier than has been thought advisable. The early hours of youth too often are shamelessly wasted. In them this natural bent and aptitude should be brought out. This seems so obvious that it is hardly worth saying; but, as a matter of fact, song by the many is looked upon as a luxury to be indulged in by the few. Whereas it is a necessity that should be used by all. For all not only have a latent impulse toward voice expression, but a whole of a natural gift that is usually granted. Persons, selected for the purity of their enunciation and the beauty of their voices, should every day in all schools speak and sing to the class, who in turn unconsciously imitate what they hear.

Even with the interest of so great an artist as David Blipman and others prominent in the musical world there is still need of agitation and power work; and thus, time. That there is more general interest in the voice than some years ago, there is no denying. But all those preparing to teach in schools should have good and sufficient vocal training to enable them to guide and instruct all students under

The Singer's Etude

Edited for February by Noted Voice Specialists

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

When to Begin Voice Training

By Beatrice Walwright

their change in the correct use of the voice. In the Normal schools there should be courses in the regular curriculum to train the aspiring students to teach the children that are to be their charges when they become teachers.

Young children do not need voice training such as the settled voice requires for its full development. Children should be given beautiful songs to sing, and should be impressed with the fact that their voices are fine instruments that should be cared for and not abused. They can be taught to breathe correctly. Later, when they are old enough, they should be taught some of the vocal mechanisms—just enough to give them an intelligent understanding of the vocal instrument, not to confine but to overcome the natural feeling of mystery that is the general attitude toward the voice. At this time simple vocal exercises may be given and deep breathing always kept before the young students.

The speaking voice should have attention as well as the singing voice. Voices ought never to be strained, particularly in the case of children. The production of the voice is the same in speech and song;

so that the training of the singing voice should act beneficially on the speaking voice.

Correct enunciation is of the greatest importance to both singer and speaker. Clean distinct enunciation is an aid to good vocal production. With the foregoing training in childhood, young people would avoid falling into the bad habits of speech and song that take so much time for the singing teacher to correct and they would already have acquired sufficient control of the voice to take up serious training and advance without the usual handicaps acquired by incorrect use of the voice when growing up. During the adolescent period, boys may sing simple songs of limited range, as well as the girls. Boys' voices should be taught to the younger children and later singing at sight, the voice training to continue through high school. There are some teachers and supervisors teaching just the way here indicated; and they are highly esteemed in their respective communities. There is nothing that makes people happier than singing. What a pleasant place the world would be to live in if all had well-trained voices.

Intelligent Vocal Practice

By Catherine Cullen

MANY vocal students will recognize as their own, the complaint of one pupil to her teacher, "It's strange how much better I do at home when I practice, than I do at my lessons!"

Under a few conditions this statement is true. The pupil may not yet have become well enough acquainted with his teacher to feel unembarrassed before him; or may be afflicted with weak self-consciousness, and lack the mental poise to possess when asked. But far more often, the cause of this seemingly abnormal result can be traced to the practice book, and is found to be the simple fact that, when practicing, the student fails to listen to his own voice; while at the lesson he does listen to it.

Examine yourself frankly at your next book of practice. Use, for instance, an exercise like this, with the vowel *Ou*:



Your exercise consists of uttering the first note with a small, firm tone, leaning lightly to the octave above it; developing the upper tone, diminishing it; and tripping lightly down to the first note again. Your object is to do this with an even quality of tone throughout; with every note of the descending scale focused as far forward as its predecessor; with full breath control, and a relaxed throat.

since your last lesson, the actual sound of your own voice. To think the tone you produce, and to produce the tone you think, are two entirely different things; but they should be your aim.

When, by unceasing attention to your own practicing, you learn the power of concentration, your work will have become not only intelligent, but productive of quick results. New tone-possibilities will unfold to you: Your voice will be your severest critic; And your lesson hour will not only be as true a record of your practicing as it ever is, but a satisfactory record!

The thoughtful student of voice will find in these suggestive remarks the basis for a large field of personal experiments and discoveries.

Tartini's Advice

(An Extract from Mr. William Shakespeare's Book, *Plain Words on Singing*, G. P. Putnam's Sons.)

GIOVANNI TARTINI (1692-1781), composer and great master of the violin, wrote valuable advice to be compiled on the bowing of this instrument. All he said might apply equally to the breathing and tone production of a singer:

"Your first study should be the true manner of holding, balancing, and pressing the bow lightly and steadily upon the strings—in such a manner that it seems to breathe; the first note it gives."

Paraphrasing this, and substituting the word "breathing" for the "bow," and the "vocal instrument" for the "strings," it would read: "Your first study should be the true manner of holding, balancing, and pressing the breath lightly and steadily against the vocal instrument, in such a manner as to 'breathe' the first note it gives, without any shock or sudden slip of the breath."

More About Purity of Pronunciation and Resonance

Hiller (already quoted) says that "Well spoken is half singing," and that this is a motto that should be inscribed on the four walls of every school of singing. Interest cannot be too strongly urged that the right unless the singer is not displaced utterance of his words is not displaced utterance of his words before the public. what he says. The perfect utterance of the thirteen vowels in the English language and the thirteen tuned consonants (previously explained in chapter on Pronunciation) really comprises the different equal importance with the colors and the palette of the painter.

Foundation of Singing

We have seen that tone (prolonged form of music), resonance and breath-control form the foundation of the singer's art.

It cannot, however, be expected that the most capable singer can immediately grasp the purity of his vocal sounds—which theaters or large buildings—where his most important asset.

Regarding the question of resonance, when which so much has been written, the experienced singer brings to bear the result is a great relief, breath pressure, which any voice is capable. The singing of the other hand, the size of the voice of lovely effects, is in character. In this case the student must wait for later ex-

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Do Not Abuse Vocal Technic

By Jean McMichael

Do not let your vocal studies become your master and make your singing mechanical. Every singer must master technic, a foundation to future greatness that is absolutely necessary; but how very often young singers, and also those who have "arrived," have allowed technic to overshadow their personality until there is nothing left but a lifeless machine.

The public likes programs loud; and every young singer should realize early that her personality is the sugar-coating of technic.

nic, essential to success, and that personality should be developed side by side with technic.

Put a little of self into your studies. Be original, not merely a well-oiled machine that is able to render without a misgiving a lesson learned, which nine cases out of ten is dull, monotonous. Give your work the spark of life, frost it with personality and charm. Be master of your technic, never its slave.

Keep Your Voice Nourished

By Jean McMichael

Has you ever stop to think that a beautiful voice is one that is properly nourished, that many a thin and weak voice is due to lack of food?

A vocal student is apt to overlook this fact, never realizing that a voice depends upon food for its nourishment, brilliancy, and richness.

A diet is an excellent thing, providing a vocal student does not go to extremes, thus retarding the progress of voice development. Every smooth-running machine must be oiled, so it is with a pleasing voice;

it must be fed or the student cannot expect encouraging results.

Many vocal students think of their bodily health, but perhaps have not realized what an important part nutritious food has upon the human singing voice itself. It is essential that all singers should eat enough to give a voice the power and sustenance it needs for its possible growth, otherwise it will be warped, under-nourished, unable to blossom forth and become the lovely thing that nature intended it to be.

Affectation

By Sidney Bushell

AFFECTATION, in the commonly accepted meaning of the term, is a quality which none of us wishes to be saddled. The word is synonymous with many undesirable characteristics.

For all that, the vocal student must not be surprised if his family or friends begin to notice a difference in the quality of his speaking voice, or subtle changes in his singing, which they may unkindly label "affectation."

As a matter of fact, it is "affectation,"

but in the very best meaning of the word. What is his daily practicing for but the affecting of a better quality of voice? If his friends notice it and remark upon it, provided it really is a change in the right direction, the pupil should feel encouraged. It will not be very long before this improved, "affected" voice is firmly fixed as his very own, and not to quote a few of the terms usually coupled with affectation—priggishness, "airs," pretense, unnaturalness, and the like.

A Paderewski Eulogy

(Continued from page 96)

Shortly after Chopin left the land of his birth it was beset by oppression, an oppression so ruthless and terrible that it can only be accounted for as some wild, defiant act of revolt against the long-drawn Tartan yoke, falling in revenge upon the innocent. All was forbidden to us; the language and faith of our fathers, the heritage of our ancestral customs, the heritage of our past, our national dress, our songs, our poets—Słowacki, Krasiński, Mickiewicz. . . . Chopin alone was not forbidden to us; and yet in him we still could find the living breath of all that was prohibited; he was able to give us back our colored robes, our belts of woven gold, our soubre cloaks, our proud headgear, the noble clank of our swords, the glitter of our peasants' scythes, our graveyard crosses, our little wayside shrines; he gave all back to us, mingled with the prayers of broken hearts, the revolt of fettered souls, the pain of slavery, lost Freedom's ache, the cursing of tyrants, and exultant songs of victory.

Through long years of torment, martyrdom, and persecution, our homed thousands enriched him with their most sacred threads, we clung to him in the sorrow of our souls and he soothed, upheld, sometimes even converted us. He was a smuggler who, in harmless rolls

of music, carried contraband Polish patriotism to his brothers across the border; he was a priest who, to his fellows scattered far and wide about the world, brought the sacrament of their martyred home.

He now stands illumined by the undying light of his country's gratitude, wreathed ever with fresh garlands of honor and wonder and rapture and love. But he does not stand alone. His "peasants' patrie," the spirit of the land of his fathers, the spirit of his nation, has not left him, not even in death.

No man, however great, can be above his nation, or beyond his nation. He is the seed of her seed, a portion of her, blossom of her bearing, fruit of her ripening; and of the greater, the finer, and the stronger he is, the closer he lies to her heart. Chopin, perhaps, did not know how great he was. But we know; we know, too, that he was great with our greatness, strong with our strength, and we are his; the whole of our collective soul is in him made manifest.

Therefore, let us brace our hearts to fresh endurance, let us adjust our minds to action, energetic, righteous; let us uplift our consciousness by faith invincible; for the nation cannot perish which has a soul so great and so immortal. . . .



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IN THIS vast country of ours organ music had to have its beginnings the same as in the other arts. The pioneers in the early days of America's musical history did not ride to church on Sunday mornings in a limousine nor did they have even a flivver to bring them home. For years people were adverse to the organ in the churches and extreme prejudices had to be overcome. As an instance of this, in the First Presbyterian Church, Fifth Avenue and Twelfth Street, built in 1845, where I preside, a tuning fork was all that was used until less than forty years ago. Finally, when the "new church organ" was built, it created such a commotion amongst the members of the congregation that it required several years of time before it was accepted, and this on Fifth Avenue in the City of New York!

You have all heard the tale, "Johnny Morgan played the organ and his father played the drum." How many of you know that the organist referred to was the famous John P. Morgan who so ably played at Old Trinity Church which kept its organ over Wall Street and the City of finance. This man did splendid constructive work in the old days, as did another Morgan of a different family who lived in Great Britain during the same period. I refer to George Morgan, the distinguished harpist, who last fall celebrated her Golden Jubilee in Carnegie Hall. On reaching New York, Mr. Morgan was destined to play at the same church of educational value, but the people there have none of it until finally he entertained them with variations on "By the sea side." This instantly stamped his popularity, which continued for many years and enabled him to play whatever he chose. He was one of the first to make known the works of Bach in America, of which he was a recognized exponent, and toured the country for years in addition to presiding at the organ in Dr. Talmadge's Church in Brooklyn.

Others of the Period

About this period there were several others who must be remembered. Notably David Back, whose services were sought everywhere, is still regarded as the quarer of one of our best organists and leaders; Samuel P. Warren, organist of Grace Church on Broadway, the teacher of many prominent organists, who led the organ procession here for more than a quarter of a century; Clarence Eddy of Chicago, whose fame began at the Centennial Exposition in Philadelphia, and the success of whose European and American tours have made him the *Deus in Musica* of organists. Mr. Eddy has done a great work, and his tours still occupy much of his time.

Then there were George E. Whiting of Boston; John Zandell, of Brooklyn, who long directed the musical forces at Henry Ward Beecher's Church; David D. Wood, of Philadelphia; John K. Paine, of Harvard University; Edward Hodges, Eugene Thayer and A. H. Messier, at Trinity Church, New York; and many others who should be remembered in the Hall of Fame for their early constructive work.

When Alexander Gaultman, the great French organist played at the Chicago World's Fair, some people exclaimed, "Why, when he used his hands, his feet, his gongs are struck exactly together." We have never heard anything like it before, (and mind you, this was thirty years ago!) The influence of Gaultman in this country can never be fully estimated for it came at the crucial moment and when he was most needed. At that time, we were not discussing the merits of Fundamentalists or Modernists in either the world of music or theology. A new school of organists was being formed and Gaultman was the

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The Rise of Organ Music in America

By William C. Carl, Mus. Doc.

Chancellor of the Legion of Honor

Mr. Carl has for years been the Organist and Director of Music of the First Presbyterian Church, New York, and is also the Founder and Director of the Gaultman Organ School. He unselfishly manner won the hearts of our people on each of his three tours, and his marvelous improvisations have not yet been surpassed in either Europe or America.

World War Effects

During the World War, Joseph Bonnet was brought to this country by a committee of Americans headed by Mr. Otto Kahn. Bonnet was the idol of Europe, the organist of St. Eustache in Paris, and distinguished pupil of Gaultman during his Conservatory days when he won a notable First Prize. His success here was phenomenal and is still fresh in the minds of us all. During the first winter he appeared over twenty times in New York City and, in addition to his regular programs, played a series of Historical Recitals which stamped him as one of the greatest organists the world has known. Bonnet's tour throughout the country were phenomenally successful. His name spells "bonnet" in English. An amusing incident occurred one day in a western town where the protests of the world's famous organists, and the evening concert, and the enterprising manager had to devise something to arouse the people. Knowing how much French military was admired and sought for, he announced the "Bonnet from Paris" had arrived, and all who wished to see it should come to the concert, when it would be on exhibition. Needless to say the house was packed to the doors, and the French Bonnet played a brilliant Organ Recital for them.

Method and System

Both Gaultman and Bonnet showed us what method and system could accomplish. There was never a trail of confusion or importance left unprepared. Gaultman would take as much care in folding the morning newspaper after reading it, as in playing a Bach Fugue. Many young men and women grasped these ideas, and are now demonstrating them in the splendid work they are doing. The rapid strides and phenomenal progress made during the past twenty-five years, is past our comprehension.

There is an incentive to work at the present time. First of all, the American people have proven that they are fond of the organ and its music. This is true from the east to the far west and up into Alaska, where I had the pleasure of inaugurating a new organ and playing for the music lovers there. Recently, in the remote western villages, I have found audiences who will double anyone's Bach Fugue and show a large appreciation of the best in Music.

The advantages for hearing and becoming acquainted with the organ to-day are manifold. In addition to the Churches, organs are found in our Municipal Buildings, Concert Halls, Theaters, Film

Houses, Universities, High Schools, Department Stores, and as well, in the homes of thousands of our citizens.

From an educational standpoint, nothing has helped the advancement of good music as the popularizing of good music in this way. An interest in good music has been created, and with the advent of the radio, we now have the opportunity of knowing what the organ is capable of doing. The Festivals of Organ Music, participated in by the world's famous artists, both European and American and the frequent Wasmüller in New York and Philadelphia, under the able direction of Dr. Alexander Russell.

A Notable Service

At the College of the City of New York, Professor Samuel A. Baldwin, has performed a noble task for which the community should be very grateful. On the night of March he celebrated his one thousandth free Recital on the magnificent Skinner Organ in the Great Hall of the College, when engaged in the recital the City government was presented to him and he was honored in many ways. Professor Baldwin is the first to give one thousand free recitals in New York City.

As an innovation an out-of-door organ, the first of its kind in America, was built for the Spreckels Pavilion at the San Diego Exposition in California. It was a success from the start; and hundreds of free recitals have been given upon it by guided musician, assisted at various times by visiting organists. From an artistic and educational standpoint, its value cannot be spoken of too highly.

The Out-of-Doors Organ

It would mean much for any city to possess an out-of-door organ to be played in the summer months by American organists; and a Municipal Band conducted by Americans. Early this Spring will be a reality in the near future. In New York City, with its multitude of musical offerings during the summer of the season, the organ as a solo instrument is undoubtedly heard more frequently than in recitals and in combination with other instruments including the Orchestra, than in any other city, either in Europe or America.

The antiquated instruments of a former decade are rapidly being replaced by modern progress with the times and have accomplished magnificent results in the work they are put to use. The electric music performed by the men who formerly should look for a new organ blower I asked Gaultman in Paris why his Church did not install a motor. "Why," he re-

sponded, "what would the blower do?" His grandfather blew the organ, then his father blew the organ and now his son is waiting to follow him. He would be thrown out of business, and look for a new job. "No, we cannot have a motor here!"

To continue regarding Organ Music in America, and it is most gratifying to record that the Organist who did constructive work in our country did it well.

There were many obstacles to overcome for everyone was more occupied in the quest for gold than for art. Naturally our organists first achieved success in the churches, where the standards, by period, set hard work, have been raised fully one hundred per cent. Where can one hear good church music better rendered than in America at the present time? All honor to the men who have worked and given freely of their time to make this possible. The prejudice against women as organists is a thing of the past, and we now find them holding positions of distinction in the Protestant churches of every denomination and creed in every country over. In New York they have been especially honored. I take off my hat to the women organists in America. They deserve the success they have achieved and so well merited.

Organ Fraternities

We must not forget the American Guild of Organists, founded over twenty-five years ago and the National Association of Organists, for the part they have played and are doing in bringing our Organists to the front.

The demand for organ study has been quite phenomenal. This is not surprising when we consider the thousands of new instruments built in recent years and the years of organists who can play them. There is study room "at the top," and those who study seriously and who will put their brains hard to the work. Although an organist is not made in a day, good old-fashioned hard work will accomplish a great deal. System, persistence and good, in everything, are the things that count.

"All honor to the American Musicians!"

The Non-Legato Alto Part

By Helen Oliphant Bates

LISTEN carefully to your hymn playing for a few minutes. Does your alto part flow along in a smooth legato melody, does it sound broad and undiscovered? If it is not legato, the alto part is not being played by the class of organists who invariably play the soprano and alto with the right hand, and the tenor and with the left hand.

Now as hymn writers with the left hand, and not for hands, your alto singer will play in the least object to your occasionally with the left hand, notes of their part enable you to give them to do so would not and not give them a real legato line. Try it. Take a string of semi-staccato notes, soprano and alto parts with the right of the left hand, and see what the alto you cannot do it, or by changing fingers, it is not always the situation. It is true, it is not always possible, but it can be sufficient to make a big improvement in your hymn playing and simply apply all extra effort expended.

When is an organist in high society? When he comes in contact with the great and the swell.

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